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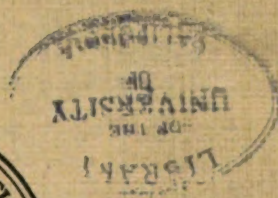
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# HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF  
TEACHERS OF SPANISH, AND PUBLISHED BY

THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH



STANFORD UNIVERSITY, CALIFORNIA

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VOLUME VI—1923



Published at Stanford University, California

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## HISPANIA

VOLUME VI

February, 1923

NUMBER 1

## GREGORIO MARTÍNEZ SIERRA

## II. STYLIST AND ROMANTIC INTERPRETER

*(Continued)*

Although Gregorio Martínez Sierra has won world-wide fame in his literary career, he believes that what he has produced in the past is but a preparation for what he is yet to accomplish. For him the future is pregnant with bright dreams of new and greater achievement. Even now his productions are in demand wherever Spanish literature is read, and Spanish is the spoken tongue over an area as great as that in which the English language is dominant. In England, France, and South America he is a favorite, while in the United States the truth and beauty of his work have found sincere appreciation. In Spain his name stands for all that is honorable in the field of literary and dramatic art.

As impresario of the Teatro Eslava in Madrid he has brought about many changes in the presentation of plays, approaching the elaborate stage-setting usual in this country. He has offered plays for children, an innovation that has met with an appreciative response; and he has put on the most popular plays of modern European authors, including Oscar Wilde, Maeterlinck, and Barrie, many of whose works he has himself translated and adapted for the Spanish stage. The list of his translations is formidable. He has rendered into Spanish from the Catalán a number of the plays of Santiago Rusiñol, and many Shakesperian dramas, as well as plays by Francis de Croisset, Brieux, Tristan Bernard, Alphonse Daudet, Jules Renard, and others. His translation of Hamlet, published in white limp binding with gilt tooling as one of the series called *Biblioteca Estralla*, contains a prologue by himself that, with its fantastic and mystic exposition of the play, would have given delight to the Bard

of Avon himself. He has been deeply impressed by the tragedy of the Prince of Denmark and Ophelia; it has taken possession of his poetic imagination, and he has given the work a masterful interpretation, presenting in the Spanish the true spirit of the original. Comparison of the translation with the original English text would be instructive for students of Spanish. Popular quotations from the play retain the ring of familiarity, and possess the Shakesperian dignity of phraseology, even when turned into Spanish: "¡Fragilidad, tu nombre es mujer!" (p. 24.) "¡Hay algo podrido en Dinamarca!" (p. 43.) "Soy el espíritu de tu padre; condenado por algún tiempo á vagar de noche, á padecer de día en fuego hasta que queden quemados y purgados los crímenes que en vida comitiera." (p. 44-45.) "Se puede sonreír y sonreír y, sin embargo, ser un villano." (p. 48.) "Ser ó no ser; esa es la duda. . . . ¿Quién se resignaría a llevar áuestas la carga, á gemir y sudar bajo una vida enojosa, á no ser porque el terror á algo después de la muerte . . . la inexplorada región de cuyo linde ningún viajero retorna, desconcierta nuestra voluntad y nos hace preferible sobrellevar los males que sufrimos, á volar hacia otros de los que no sabemos? . . ." (p. 90-92.)

The illustrations in the volume by Fontanals give an amusing idea of the Spanish impression of the almost gigantic height of northern peoples; the characters in Hamlet are represented as being so tall that they fill the page from upper to lower margin. The artistic effect, however, is of the high order characteristic of the workmanship of the modern illustrators of Spain.

Martínez Sierra has performed a notable patriotic service in calling attention to the fact that there are in Spain at the present time musicians of special merit; he has contended that they have remained practically unknown abroad because the Spanish literati have failed to furnish them with librettos for their compositions. Accordingly, in collaboration with the musician José María Usandizaga, *Las Golondrinas*, which was formerly known as *Sal timbanquis*, was given its première in the Teatro de Price, in 1914, and met with a most favorable reception. Later *La Llama* was presented to an appreciative Madrilenian audience, accompanied by the music of the same maestro. Pursuing the idea of popularizing abroad the work of the Spanish musicians, he arranged the libretto "*El Sombrero de Tres Picos*," which was set to music by Falla. Alarcón's novel was taken as a theme upon which to hang a slender thread of story, truly Spanish, and at the same time of universal

appeal, and the result was something in the nature of musical comedy. The whole was enlivened by Spanish dancing, and has been described by Salvador de Madariaga, who witnessed the presentation in London in July, 1919, as a "chaud-froid, one of those complicated dishes that appeal to the taste of modern civilization." He adds that during the performance he could detect in the atmosphere of the play a certain jarring note, an invisible contest between two predominating ideas at variance with each other, that of Europe seeking new blood to invigorate its artistic decrepitude, and that of Spain, instinctively creative, refusing to become Europeanized. *El Sombrero de Tres Picos* was a clamorous success, not only in England, but in France and Italy. It added laurels to the names of both author and musician.

In the fall of 1919 a new play by Martínez Sierra, called *El Corazón Ciego*, was presented at the Teatro Eslava, by the company which he directs. This recent play proved to be quite in conformity with the philosophy set forth in his earlier works: true and lasting happiness is not to be found in the hectic flurry of perpetual entertainment and excitement; wealth does not bring happiness; felicity is to be found in service; between man and wife happiness results from mutual respect and coöperation in all matters pertaining to the home and to the business life. This constant reiteration of his general beliefs, sane and wholesome as they are, can but have a beneficial effect upon Spanish home life, proving a corrective for the restlessness prevalent throughout the world at the present time. A sermon may be delivered from the stage as well as from the pulpit. These sermons, however, are endowed with esthetic form, in a manner so attractive that a price is willingly paid to hear them.

*El Corazón Ciego* is concerned with the case of María Luisa, who has fallen in love with a married man, Octavio, and with that of Antonio, who has flung away his fortune and brought scandal upon his name by a series of wild escapades with an adventuress. María Luisa has seriously compromised herself by having yielded to Octavio's entreaties to meet him outside of her home to bid him good-bye, as they have decided to part. She is sure that nothing will transpire during this meeting that will pass the limits of decorum; nevertheless they are surprised during the interview, and Octavio makes a cowardly escape. It is decided that nothing but an immediate marriage will satisfy the exigencies of propriety. Realizing that both their lives are ruined, Antonio thinks to make reparation for his worthless existence by marrying the girl. He feels that

his life is a wreck, and that the future holds no promise for him. The blessing of the Church falls upon their union, and this in itself proves to be a healing balm, adding dignity to their situation. The newly married couple go to Tangier, in Africa, where Antonio finds employment. The Moroccan scenes, and the touches of Arabic philosophy, add a picturesque flavor to the play. María Luisa adapts herself to the new circumstances and surroundings, assumes the responsibilities of home life, familiarizes herself with her husband's work and assists him. Each respects the other, and this becomes the foundation of an enduring love, a higher type of love than that founded solely upon physical attraction. The two lives are redeemed because of the inestimable blessing of work. The mere outline conveys no impression of the richness of the dialogue and the technique of the author in the development of the play. Many of the ideas presented in *El Corazón Ciego* had been advocated in an earlier work, *Amanecer*, a comedy in three acts, which appeared in 1915; nevertheless there is no similarity in treatment between the two.

*Amanecer*, while intensely Spanish, is another of this author's works which is universal in its appeal. The first act takes place in the home of the family of the civil governor of a province in the north of Spain. The city is a seaport, and it buzzes with the activity consequent upon the coming and going of ships. Broad balconies open upon the quay, with the blue sea for a background. The ships are brilliantly illuminated, for it is a festal night. There is great animation throughout the entire act. Interspersed through the dialogue characteristic sounds of the streets of Spain are to be heard—itinerant venders calling attention to their wares, laughter, songs of the villagers, fishermen, tipsy men, occasional snatches of music from a band, and the notes of guitars and banjos. The home betrays every sign of luxury. The mother, doña Cecilia, and her daughters, Carmen and Elvira, are dressed in the most expensive fashion. The room is filled with guests, while champagne and delicacies are being served by obsequious waiters. Evidently doña Cecilia is a lavish spender. The father of the family has been absent from home for several days. Although he was supposed to return today, his absence does not cause doña Cecilia the slightest uneasiness. The young fops of the town pay court to the daughters. The conversation reveals that Carmen favors the idea of a young woman earning her own living in order to possess financial independence. Such revolutionary standards shock doña Cecilia, who



has never given a thought as to how the money came into the family treasury. Her husband has figured, as so many fathers do, merely as a machine for grinding out money to gratify the luxurious tastes of the wife and children.

"A woman who doesn't know how to spend money is not much of a woman!" announces doña Cecilia.

For a few moments the stage is occupied by Mariano, the Governor's secretary, and Rafael, who had long been a butler in the home. Carmen is in her balcony, and as Mariano paces up and down the stage he approaches the window and endeavors to make love to her. A telegram is brought in to the butler; as he opens it he draws a sigh as if greatly relieved. Doña Cecilia enters; with a look and a few words of superiority she gives the secretary to understand his place in their social world, and he takes his leave. Left alone with the butler, he explains to doña Cecilia that he has just received a telegram in code from her husband; he breaks the news as gently as may be, and explains that the 'señor gobernador' has left for parts unknown, and will not return, as he is in serious financial difficulties. She is deeply offended, and the butler has to explain that, although the salary of the governor was but \$4000 a year, she and her daughters had been accustomed to order gowns from Paris, to go to Madrid to spend the winter, to keep an automobile.

"Where did the señora suppose the money for all this came from?" the butler asks her. He also tells her that in order to satisfy the demands of the home the governor had been compelled to resort to graft, to bleed the gambling casinos, and even worse. She is deeply shocked: she can do nothing but protest, and at last falls to weeping.

The second act finds doña Cecilia and her daughters keeping a *casa de huéspedes* in a modest section of Madrid. Her husband has died in exile. The only boarder who was accustomed to paying for his food and room has just taken his leave. There are several others, poor clerks, out of a position, who are unable to pay; this makes the place seem more like an asylum of charity than a boarding house. Doña Cecilia is reduced to doing the family washing. Elvira has been unable to adapt herself to the new conditions, and so ingrained is her love of luxury that she spends much of her time in the home of one of the friends of their prosperous days; Carlos, the son of this house, an old admirer of Elvira, is about to be married to a wealthy girl; nevertheless he has made Elvira gifts of flowers, boxes of

candy, and costly pearl earrings. Carmen realizes that her younger sister is in danger, and protests against her continuing to frequent the place. Carmen tells Elvira that she loves Carlos notwithstanding his having forsaken her when he learned of her father's ruin.

"I! Love him after what's happened? I don't love him, nor anybody else! But here we're as poor as rats, while in his mother's house there's luxury, there's plenty, there's warmth in winter, there are carpets, furniture, every comfort! It belongs to them, I know that, but all the same I enjoy it while I'm there. . . . I simply can't endure this; this isn't living! I can't stand it! What do you suppose you are going to have for supper tonight?"

Carmen makes an ambiguous gesture.

"Well, over there," Elvira continues, "I'll have the best the town affords. . . . I'll be among people of my class; I'm stifling in this common atmosphere; those boarders . . . ugh! But there, maybe they'll take me to the theater; very likely I'll come home in an automobile."

"But you won't come home in the automobile alone," Carmen persists. "Don't ever go back to that house again!"

Elvira goes, however, and Carmen calls doña Cecilia's attention to her daughter's danger, and asks her to assert her authority. The mother can do nothing but lament and shed tears.

"Authority! I assert my authority! Why, I am nobody; I haven't the spirit for anything any more. You are grown women now, and everything is in your hands; in yours especially, because you are better, and more brave, because you know more."

The reader feels that all this misery would have been averted had doña Cecilia been a modern woman and kept a family budget.

Carmen is indeed brave; she has found a position in an office, but the salary is insufficient to maintain the home, and after having lived for four years close to the cutting edge of poverty she is somewhat worn in spirit. She realizes that they, the women of the household, were the cause of her father's ruin and death. Nevertheless she is cheerful, she is still able to laugh, yet this is because of her love for Mariano, the old-time secretary. He has been a frequent caller, and together they have discussed those things which interest the young people of the humble class in Spain, particularly socialism and anti-militarism.

One night Mariano comes to call. Carmen reproaches him for visiting her infrequently of late. He replies that evidently she takes

his absence philosophically, because he heard her laughing as he came up the stairs.

"But, my dear friend," she replies, "we poor women must not cry, because that would injure our eyes, and then how would we be able to earn our living?"

Mariano begins to tell Carmen how greatly he has always valued her friendship, what a fine woman he considers her, and what she has meant to him. Carmen at first thinks this is leading to a proposal of marriage, but she is in error. Mariano has come to tell her that he has just been given a position in Sierra Leone, in West Africa, by an English company engaged in the exploitation and shipment of palm oil to England. He had merely come to say good-bye. Carmen manages to maintain her self-possession until Mariano has taken his leave, and then she bursts into a violent fit of weeping. Before she has recovered herself Julián, her employer, calls. She thinks he has come to get the letters she was to copy on the typewriter that evening, extra work, that meant extra pesetas with which to meet the household expenses. He has come, however, to declare his love. Unsuspected by her, he has been watching her day by day in the office; he cannot live without her, and he asks her to be his wife. He has been making his own living ever since he was fifteen, he has worked all his life, he is wealthy. His wealth has meant little to him because he has had no one to make happy with it. He offers her all that is his. Carmen refuses; she tells him that she could give him nothing but loyalty, fidelity, strict compliance with her duty as an honorable woman, but that is not sufficient. He tells her that merely to have her near him will be joy enough for him.

"You may say that now, but that is not possible. Love asks for love in return."

"You think that because you really have never loved. . . . When love is genuine it asks nothing! It is satisfied merely with giving." Julián tells her.

Carmen persists in her refusal, and Julián tells her to give no reply tonight. As he is leaving the house doña Cecilia enters. She carries a basket, and in it are a few wretched groceries she has bought at the market for their supper, and a tiny bundle of fagots for the fire. Doña Cecilia is greatly surprised at seeing so elegant a gentleman in the house with Carmen, who then explains to her mother for what purpose he has come. The mother is overjoyed, and she immediately informs the household and everyone within hearing

that Carmen is going to marry the man of wealth, and the girl is being overwhelmed with congratulations when the curtain falls.

When it rises again, on the third act, Julián and Carmen, now man and wife, are discovered in a luxurious suite in one of the elegant, modern hotels of Madrid; it may be the Hotel Ritz, or the Palace. Mr. Vanderlip, when visiting the City of the Court recently, proclaimed these hotels to be the equal of the finest in Europe. Carmen's rooms reveal evidence of unlimited wealth. She, however, is lying on a couch, wearing an air of unmitigated boredom, refusing to go out to ride in her auto, refusing, indeed, to be happy in her new situation, imagining herself still to be in love with Mariano. Julián's patience with her is unbounded, although he has not heard her laugh during the three years of their married life. He is an attractive and generous character, who wins respect. Doña Cecilia and Elvira enter. Elvira is married, though not to Carlos. Julián's wealth has been lavished also upon his wife's mother, and she now enjoys comfort.

Manolita, an old friend in Carmen's days of hardship, calls; doña Cecilia and Elvira are taking their leave. Although Manolita knows that Carmen has traveled over Europe and America, and has all that wealth can give, she sees that she is not happy. Manolita tells, however, of her contentment with her own lot. She has a husband, whom, she says, she does not deserve, a good, hard-working man, and an adorable child.

"Do you remember the pot of sweet basil I used to have?" Manolita asks. "Well, now I have roses and carnations, and my box of parsley, and a grapevine growing in a tub that's the envy of the whole neighborhood, and in winter we have our dinner out there in the sunshine, and in summer we sit under it in the shade and have our supper, as fine as you please; and he, with his fondness for watering the flowers in the pots, and of holding the baby, and of seeing if the grapes are ripe, why, he forgets to go to the tavern, and so that way we're getting ahead."

"You know how to take life!" Carmen exclaimed.

"In the beginning he didn't want me to work, but he's got used to the idea now, and you can't imagine how proud he is to see that we live as we do, and really, you know, I like to earn something for myself, and then I don't have to be nagging at him; a man thinks a good deal more of a woman knowing that she stays with him because she loves him, and that she don't need him to earn her plate of

garbanzos for her. . . ." Here, although in her own characteristic language, Manuela has preached the same doctrine advocated by Havelock Ellis and so many other leaders of modern thought, the financial independence of women.

Manolita notices that Carmen seems to be disturbed. With the liberty permissible because of their long-standing friendship, Manolita asks Carmen if she is not happy.

"No, I am not happy; it is impossible for me to be happy; I have no right to be happy, because I don't deserve to be! Because I have done the vilest thing a woman could possibly do! Because, although I had hands trained to work, the health to make it possible for me to earn my living, youth with which to face the future, I have married a rich man for his money, for nothing but his money; I have sold myself!"

Through the author's skilful handling of the succeeding scenes, Carmen realizes that Mariano, upon whom she had wasted three years of idealistic love, is but a miserable weakling; notwithstanding their socialistic and anti-militaristic theories of former days, he is now earning his living as a traveling salesman for a German arms factory. Only a short conversation with him suffices, when he presents himself and attempts to make love to her, now that she is rich, to reveal him in his true light; he confessed that he had always loved her, but that he did not ask her to marry him because they were both poor. She realizes that he did not possess the manhood to work for her.

The great world war, which enriched some, and impoverished others, by an unexpected turn of the wheel of fortune swept away Julián's wealth. He comes to bid his wife farewell; he has managed to save enough from the wreck to provide for her in the state to which she has become accustomed, but he has decided to launch forth into the world and build up another fortune. "What people call ruin is not really that for me; not to have money is not ruin; it is to begin all over again, to work, as I did before. I don't mind that! The world is wide, and work is good! I have brains, hands, courage! I will make myself rich again! And in the meantime you won't have to be annoyed by having me around!"

Swept off her feet by his manliness, Carmen declares that her love for him has been awakened, but Julián thinks she merely pities him; he refuses to believe in her affection. "¡No me digas eso! . . . ¡No me mientas!"

"¿Cómo no te voy á querer, viviendo contigo, y siendo como eres?"

Then Carmen adds: "Yo había soñado, como todas, con un hombre en que poder creer, de quien poder fiarme, á quien poder querer de igual a igual; un hombre con quien ir de la mano por la vida, riendo cuando fuese hora, llorando cuando fuese menester, ganando el pan con él, partiendo el pan con él, con orgullo, con gloria suya y mía. . . . Y puse mi ideal, también como todas, en el primer juguete que encontré. ¡No era él! Pero yo me empeñaba en que lo fuese. . . . Luego viniste tú . . . tú, que eres bueno; tú, que eres fuerte, honrado, capaz de mirar la vida cara á cara; tú, que eres un hombre de verdad! Tú, sí; tú, sí! . . ."

Carmen tells Julián that now she can go with him, and that together they will carve out their future, working side by side. This is *Amanecer*, the *Dawn* of a happier, fuller existence.

Again and again Martínez Sierra in his writings strikes the same note, but always the message is delivered in so new and original a form that it is convincing: The world is big; work is good! A healthful message this, particularly for Spain, where work, except that of holding government office, used to be considered beneath the dignity of a gentleman.

Few persons are so fortunate as to behold the conversion of their ideals into reality, but in this Martínez Sierra is one of the elect. By work he has builded for himself the eminent position he occupies; his ideal for married life is coöperation between husband and wife, and this, too, is true of his own state, for María Martínez Sierra is known as one of the brilliant women of Spain. Martínez Sierra announced several years ago that she assists him in his literary work, that they have collaborated in his books and in his dramas. She has a highly cultured mind, and was at one time a professor in an academy for young ladies in Madrid. She speaks English, French, and Russian. When Martínez Sierra wishes to pay an especial compliment he extends an invitation to tea at his home with his wife. His house is filled with rare and costly furniture, choice paintings, rare books. The guests one meets there are persons whose names are known throughout Europe for their achievements in the field of art or literature. Tea is served with exquisite daintiness, and if the season is appropriate there will be strawberries, the aromatic little wild strawberries that grow on the hills in the spring, the *fresas que huelen á gloria*, of which one so frequently reads in his books, and which have given world-fame to the gardens of Aranjuez.

Recently Martínez Sierra and his wife have accomplished a notable service for the starving masses of Russia. They held meetings in Madrid and in many of the provincial capitals, making fervent appeals for aid, and succeeded in collecting important sums. In this altruistic effort they were supported by many of the Spanish literati, but perhaps none of them lent more effective service than Ricardo Baeza, who supplemented a lecture given by Martínez Sierra at the Real Cinema in Madrid by moving pictures and an earnest appeal for alms in an eloquent account of the pitiable condition of the hungry multitude under the misrule of Lenine.

Some of the most informing and attractive books that have originated in Spain in recent years are those known as *Monografías de Arte*, included in the series entitled *Biblioteca Estrella*, of which Martínez Sierra is editor. In this series he has published biographic sketches and reproductions of the works of Santiago Rusiñol, Julio Antonio, J. Romero de Torres, Joaquín Sorolla, Ramón Casas, Miguel Viladrich, and Ignacio Zuloaga. Others are in preparation. He has taken patriotic pride in issuing this set of artistic books describing the productions of these men, some of whom, Martínez Sierra has said, were considered *loros* at home while their works were filling the world with the name of Spain. The series is of great value to students of art.

The women of Spain are becoming aroused to the necessity of taking a more active part in civic affairs, which has led to a demand for broader educational opportunities. In this ambition they find a champion in Martínez Sierra. A list of the books he has published on this theme will be found in Dr. Espinosa's enlightening foreword to his edition of *Canción de Cuna*; in the same article a chronology of the author's work is given.

The late Countess Emilia Pardo Bazán was an example of what the Spanish woman may achieve when she throws off the shackles of habit and custom, which she declared are the only deterrents in her country to a career as broad as the most ambitious woman may desire. She pointed out that any woman who wishes may attend the university and study all manner of professions, and that by governmental decree it is possible for a woman to hold the position of Minister of Public Instruction. Pardo Bazán, at the time of her death, held the chair of professor of literature in the *Escuela de Estudios Superiores*, connected with *Ateneo*, and was also professor



of Spanish literature in the Universidad Central, in Madrid. She was somewhat less militant in her feminist activities than the Marquesa del Ter and Carmen de Burgos, who are present-day leaders in the movement. Martínez Sierra, like the Countess Pardo Bazán, does not call upon the women of Spain to take an active part in governmental affairs, but rather to develop their native talents through education, to attain their rightful place in modern life, and thus add to the charm and grace of the state to which they are called by an all-wise nature, that of wife and mother.

Dr. Aurelio M. Espinosa has pointed out that in many of the works of Martínez Sierra it is a woman that saves the situation. This is true of Ana María in the novel *Tú Eres la Paz*. She is a realistic creation, an exquisite little woman, possessed of perfect refinement, who dresses in subdued tones and laughs softly, and yet she has a will power so virile as to resemble those Spanish women described by Havelock Ellis as masculine in their strength of character. However, the man she loves, Agustín, is quite destitute of self-control. The type of young man who lacks stability of character appears frequently in Spanish literature—as exemplified by the poet Rogelio Terán in *La Esfinge Maragata*, by Concha Espina; by the young sculptor Luciano Burguitos in *Pilar Guerra*, by Guillermo Díaz Caneja; by Augusto Pérez in *Niebla*, by Miguel de Unamuno; by Jaime Febrer in *The Dead Command* and Julio Desnoyers in *The Four Horsemen of the Apocalypse*, by Vicente Blasco Ibáñez. In *Tú Eres la Paz* Agustín has committed a crime against the established social order, and against the love of Ana María. In *Madrigal*, the dramatization of the work, this episode appears modified and toned down. Nevertheless in its original form it adds, rather than otherwise, to the novel, as the event is revealed with extreme delicacy and beauty of diction, and as it brings more strongly into relief the strength and nobility of Ana María's character. She is not lacking in sweetness and femininity, and in her passionate love, as in that of many of the feminine characters depicted by Martínez Sierra, there is a mingling of the maternal instinct. When his women love they seem to extend an encircling, protecting arm around the object of their devotion, as the mother does about her babe. So, Ana María accepts Agustín's transgression with resignation. Martínez Sierra has created here a feminine character great enough to look with compassion upon her lover's weakness, great enough to forgive an affront against her love. The scene of the story is laid in the

Guadarrama mountains, a few leagues north of Madrid, not far from the Escorial. The ancient palace of the Aldana family, with spacious grounds, flower beds and fountains, is typical of many of the homes still to be found in the Peninsula. The characters are vigorous and well defined. In the play, necessarily, the exquisite prose of the original novel cannot be preserved. There the garden, the flowers, the fountain, the birds, as if personified, play an effective rôle in the development of the story. The charm of the book consists partly in the faithful portrayal of a group of characters thoroughly human and essentially Spanish, and partly in the beauty of the style. It presents an intimate view of life in a delightful corner of Spain where the sordid struggle of money-getting is forgotten. In addition to Ana Maria and Agustín we meet the delightful doña Margarita, the old-school Spanish lady, lovable, and esthetic in her nature.

Martínez Sierra has said: "Mientras en un libro está el alma del paisaje, estará en él la poesía." (*La Humilde Verdad*, p. 290.) In *Tú Eres la Paz* the "soul of the landscape" is faithfully interpreted and the book is rich in poesy.

In Teresa Alcaraz, the protagonist of *El Amor Catedrático*,\* the author presents a representative of the young college woman of Madrid; in *Agua Dormida* the nameless child of the opera singer reveals in a peculiarly ingenuous narrative the tragedy of her mother's irregular life; in *Torre de Marfil* a weakling appears in the person of Gabriel. He is the youthful marquis who had been so carefully shielded in his home that he felt the need of going through life clinging to a nature superior in will power to his own. He is attracted by the little dressmaker, Mariana, who looks at the world unafraid, realizing that she is capable of taking care of herself. Gabriel's mother, the *marquesa*, the mistress of the great palace in the mountains, is a character as inflexible and fanatical as Galdós' *Doña Perfecta*.

The large assemblage of characters created by Gregorio Martínez Sierra in his dramas and novels depict practically every phase of Spanish life. In his artistic field he has accomplished what Miguel de Unamuno has said Ignacio Zuloaga has done: "... nos ha dado ... un espejo del alma de la Patria."

FRANCES DOUGLAS.

\*An extended review of *El Amor Catedrático*, constituting part of the volume "*El Diablo se Ríe*," will be found in "Spain's Post-War Literature," by Frances Douglas, in the *New York Evening Post*, October 18, 1919.

## FREEDOM IN EDUCATION

### PRESIDENT'S ADDRESS

(Read at the Sixth Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 22, 1922.)

In the United States, educational matters are, generally speaking, in the hands of expert administrators and well trained teachers, who devote their whole time to their profession. There are among us very few examples of a state of affairs that obtains very largely in some other countries, wherein a teacher is first of all a professional man actively practicing his profession, and who on the side accepts a professorship that calls upon him to devote a few hours per week to teaching, the subjects taught being frequently not even remotely related to the profession he practices. And, by and large, these expert administrators and well trained teachers here are subjected only to educational tests in order to obtain and hold their positions. As they are to be leaders of the youth of the land, they must, of course, be moral, upright persons. But beyond that general requirement, the only standards applied to them are those of educational fitness. Neither political nor religious tests are applied.

Of course, in making this statement I am not thinking of the small denominational colleges and preparatory schools (where religious and denominational tests are also in order, from the very nature of the task that those institutions have set themselves), nor of parochial schools of all types. I am thinking of our great privately endowed universities, of our great state universities, supported by taxation, and of our public school systems, likewise supported by taxation.

Our great state universities and our public school systems throughout the country have been subjected now and again to efforts to inject religious or political tests into the list of qualifications demanded of candidates for positions. But with the rapid growth of educational ideals, we have outgrown the state of mind that permitted the application of religious or political tests to candidates for positions in the tax-supported parts of our entire educational system. To-day it is possible for a teacher of any religious faith or of any political creed to obtain any position within the field of our great state universities or of our public school system, and the only

test that will be applied to the candidate is that of educational fitness for the position in question.

But this desirable state of affairs exists to-day in our land only because clear-sighted educational leaders have had the courage to make the long, hard fight against the entrenched interests that sought to make political or religious capital of educational positions. Whether exerted through politics or through religion, "the cohesive power of public plunder" (to use President Nicholas Murray Butler's apt phrase), has been a force with which our leaders have had to reckon and with which they have had to cope, in order to save our educational institutions from being used to serve political or religious ends. They were able to win their fight and save our educational institutions from thus being debauched, because they had seen, and they had made the rank and file of our people see, what happens in countries where political or religious interests are allowed to divert the public educational institutions from their proper function of forming an educated citizenry, capable of intelligent, logical, and independent thinking. In all countries where non-educational, or extra-educational, standards are permitted to influence educational matters, the standards of education are low and the percentage of illiteracy is high.

But while our educational leaders and the rank and file of our people have understood the question and have brought about the present desirable state of educational independence and purity, some of our politicians and some of our religious zealots have not yet seen the light, and there are not lacking signs that both of these kinds of special interests would like to do away with our hard-earned educational independence. This sounds pessimistic, and pessimism is very much at variance with my nature. But as several instances of unwarranted political and religious interference in educational affairs have come under my own personal observation within the past few years, I believe I can do our Association no better service, as I retire from being its President, than to call these instances to your attention and study them with you in order to see what lessons they may contain for us as teachers and leaders of our youth.

A large eastern city enjoyed a period of nearly fifty years of educational immunity from political interference and during that same period enjoyed the privilege of having in succession as Superintendents of its public schools three great educators, the first and third of whom were also great characters. The second one, despite his

ability as an educator, did not so well meet the ideals of the people and they were glad to wish him "God-speed" when he left their service after a few years. During the last few years of the third man's service, politics took a turn that looked very bad for educational interests. I acknowledge that politics had nothing to do with this man's cessation of service. But when he had ceased to be Superintendent, the storm broke. A very distinguished Superintendent from a neighboring city was invited to come and look over the situation with a view to accepting the position that was vacant. The opportunity for work was attractive, and the salary was attractive; but the non-educational conditions that were imposed by the Democratic political ring that had gained control were such that the distinguished educator went back to his own city and announced that he had declined the invitation because the afore-said conditions were such that as an educator and a gentleman he could not accept them. This did not bother the political ring in question, for they soon found a man willing to accept their conditions, and those conditions were so raw that in keeping his pledges the new Superintendent (whose qualifications for his position will not be found in Who's Who) has alienated some of his own supporters.

Two or three years ago this same city had to endure for a while a religious invasion of its public school system. For that whole summer practically no one who was not a Roman Catholic could obtain a position on the summer school staff.

Not long thereafter the Roman Catholics in the same city made strenuous efforts to win a certain election at which educational interests were much to the fore, and their clergy, from their pulpits, urged their parishioners to vote for specific candidates. This was done to such an extent that certain distinguished Roman Catholic laymen wrote open letters to the leading newspapers protesting against the action of the clergy in thus injecting religion into politics, and both religion and politics into education, and pointing out that such conduct was un-American.

A few years ago a large western state underwent a political revolution at a certain election. The Democrats were defeated by the Republicans. The political boss of a certain district went to the Governor whom he had helped to elect and demanded that the Governor appoint a wholly new Board of Governors for a certain educational institution in his district, with the avowed purpose of

ousting its President. The Governor appointed the new board, choosing the proper persons for the proposed ousting and the Board obeyed the orders of the boss. In making the announcement of the dismissal, the Board had the effrontery to admit that there was no fault to find with the educational efficiency of the discharged President, but they pointed out that he had a year or two before appointed a *Democrat* on the teaching staff of the institution, although they admitted also that the said Democrat was educationally qualified for the post he held. Thus politics interfered with, and put a stop to, the constructive work of an educator who is known and respected throughout the whole country and who had devoted a dozen of the best years of his life to developing that institution until it was not only one of the largest (if not indeed the largest) in the state, but until it was, by the testimony of the previous Governor, "that educational institution of the state which is giving the state the best return on the money spent." And yet, despite the brazenness of this incident, an educator was found (practically within twenty-four hours) who was willing to assume the Presidency of that institution under such circumstances.

In the case of the eastern city cited, the present Superintendent is, as I pointed out, not very well known as an educator. But in the case of this western state, the present President is well and favorably known as an educator and as a man. That the former type of man should be willing to accept a position under the conditions indicated will surprise no one. But that the latter type of man should be willing to do so under the circumstances that obtained in that particular case, leaves one aghast.

Some years ago in another large state the legislature was considering the usual bill for the appropriation necessary for the state university for the coming legislative period. The Governor of the state was displeased with the actions of certain members of the staff of the university and demanded that the President see to it that they be dismissed. As there was no question concerning their educational fitness for their positions, the President quite properly refused to accede to the Governor's demand. The Legislature passed the appropriation, and the Governor, in order to avenge himself for the President's refusal to allow him to make political capital of university positions, vetoed the bill and left the university without any appropriation for the coming legislative period. In this case I do not recall to which party the Governor belonged. And, of course,

the people of that state found some means of over-riding the Governor's veto. But that does not lessen the viciousness of the Governor's action.

In one of our large cities there is now (and there has been for more than a year) a religious war, that has been carried into politics, with the slogan "No Roman Catholic teachers in our public schools," and a promise that within two years even those Roman Catholic teachers who have already been appointed shall have been ousted. In fulfillment of campaign promises, some efforts along that line were made last spring, when appointments and reappointments were being made for the present scholastic year. In the question of reappointments the ability of the teacher did not prevent attempts at ouster by the simple method of refusal to reappoint, even in cases where the teachers were experts of long experience and where the President or the Principal (as the case might be) was not only satisfied with the teachers' work but anxious to retain their services, because of unusual qualifications not only as specialists in their subjects but as characters who worked in hearty co-operation with the administrator and who exerted a wholesome personal influence on the staff and on the pupils.

These five cases are not the only ones that I could cite as having come under my own personal observation; but they are thoroughly representative of the kind of thing I wished to call to your attention. The first case showed the Democrats interfering with proper educational functions and using the educational system of a city as political spoils. The second case showed the Catholics applying the test of religious affiliation to candidates for positions in the public schools and refusing to appoint any but their co-religionists.

The third case shows the Republicans using the educational system of a state as political spoils and carrying their abuse of power to such an extent as to dismiss the President of the most efficiently conducted educational institution of the state. The fourth case shows a Governor (political affiliation not recalled) attacking the whole university of the state and then, through spite, vetoing the entire appropriation. And the fifth case shows the Protestants adopting towards Roman Catholics the same attitude that the Roman Catholics had shown towards the Protestants in the second case cited.

To me it is of very little interest to know whether a given case of interference for non-educational reasons comes from this or that political or religious source. But I am vitally interested in the fact



that even in this advanced day such interference in the public educational affairs of the nation is still attempted with much greater frequency than one could wish; and I am equally vitally interested in the fact that from my own personal observation I am forced to admit that such interference is attempted on occasion by both our great political parties and both our great camps of Christian religious activity. It does not behoove any of us to say that our particular political party or our particular religious group is not guilty. That claim could hardly be made good, for we "all have sinned and come short of the glory of God." Nor does it advance us very much towards the solution of the problem to lay to our souls the flattering (and perhaps delusive) unction that our political party, or our religious group, is less guilty than some others. What is needed is that each of us shall have a just appreciation of our own share of guilt (whether by acts of omission or of commission), followed by a firm determination to purge ourselves and the religious and political groups to which we belong, so that our own personal practice in educational affairs shall be uninfluenced by any of these vitiating non-educational considerations. When any of us shall have done that, we shall be able with propriety to turn our attention to helping our neighbors purge themselves, for the example of the mote in our brother's eye and the beam in our own eye is very apposite.

There is also a certain amount of concerted action that is open with propriety to all of us. And in treating this phase of the question I do not wish to be misunderstood. I have no intention of recommending an official or formal boycott. The thing I have in mind is spiritually very different from a boycott. I hinted at it a moment ago when I remarked that one stands aghast at the fact that an expert educator and reputable man can be found willing to accept a position which has become vacant through unwarrantable interference in educational matters on the part of outside interests. Such a state of affairs shows not only an odd ethical bias on the part of the man concerned, but also a disconcerting lack of solidarity within the profession. Personally I rejoice in the fact that in the teaching profession we have no organization whereby an official boycott could be declared in such cases.

The American Association of College Professors has carried on its wholesome work of investigating cases wherein individual members seemed to be the victims of administrative tyranny or of

unwarranted interference from without, and it is a cause for rejoicing that that Association has so felt the dignity of our profession that it has been unwilling to descend to recommending a boycott of the offending institution and has limited itself to ascertaining and setting forth the facts, in the certainty that our best defense lies in the mere truthful presentation of the facts.

But I should like to see a spirit of solidarity develop itself among us and I wish it might become so intense that, when any of the members of our profession was known to have suffered from any of the several kinds of interference that we have been examining, no other member of the profession would be willing to accept appointment to the position thus made vacant. I can but illustrate what I mean by relating an incident that came under my own personal observation and that exhibits this fine spirit of solidarity.

The President of a large state university on a certain occasion incurred the ill-will of some of his Board of Trustees, and those members immediately made efforts to have the board officially dismiss him. When the newspapers got the rumor they asked what the board meant to do in the matter of a successor and one of the prime movers in the case said: "Oh, the present Vice-President can easily take over the position." The next day's papers carried an open letter from the aforesaid Vice-President in which, after referring to that particular remark, he made a categorical statement to this effect: "If the President is dismissed under the present circumstances, the present Vice-President will *not* become the next President."

Could anything be finer? What a power for civic righteousness our profession could become if all of us had that same feeling of solidarity, that same *esprit de corps*! And you, all of you, realize how far removed this would be from the ordinary boycott, or from the unjustifiable demand that none of the members of our profession should ever be dismissed from any position, or that all of our members of a given type should receive the same remuneration regardless of differences in personal equipment and attainments.

Our Association is only one of many similar associations within the wide field of education. We are not as strong numerically as we ought to be and by that very fact we are less useful than we could be if every teacher of Spanish in the land were a member. Many of those who most need the help of our Association are not members and we who are members cannot help them as much as we could if they had cast in their lot with us. Despite our receptive

attitude towards those who are still without the fold, they cannot experience that sense of solidarity which, for whatever reason, they have failed to express by actually joining the Association, and in that very sense of solidarity there lies one of our greatest benefits. It is true, of course, that any teacher of Spanish may read the contents of HISPANIA in the nearest school library or public library, and to that extent profit through the Association. But that is not by any means the same thing as having one's own copy to read and mediate upon at leisure, and to mark up as one may wish; nor, under those circumstances, does one have the sense of partnership in the undertaking. The fact that we have fewer members than we should have is responsible, too, for the present size of HISPANIA. The Association is printing as much as its present resources will pay for. With a larger membership, HISPANIA could publish much more than it does, for there is plenty of material that is being produced and the editors with regret see themselves obliged to decline many articles that they would be glad to publish. There are many problems that confront modern language teachers in general and we are fortunate in having so good a medium as the *Modern Language Journal*, in which to disseminate the discussion of those general language problems. But there are also many very serious problems that confront us in particular as teachers of Spanish and the discussion of these special problems ought rather to appear in our own official organ, for otherwise our membership will not be able to read these discussions in the calm, meditative manner just mentioned. I make this statement advisedly, for a comparison of the two mailing lists was recently made at my request and in the entire country only one hundred and seventeen (117) names appear in both. It is therefore self-evident that the two journals are doing work in two very important fields whose clientele overlaps very little. Unless we secure a larger membership for our Association the usefulness of HISPANIA will be held down in two respects: the number of teachers of Spanish whom it can help, and the number of helpful studies of our own particular problems that it can publish. I should therefore like to urge all our present members to do two things:

First—Strive for one hundred per cent membership among the teachers of Spanish in your own immediate school or college department (and do your best to overcome the argument of those

teachers who say that, if the school library has HISPANIA, they do not need to subscribe);

Second—See to it that your school or college library becomes a subscriber; and that the public library of your city likewise becomes a subscriber.

From what I know of the attitude of the Executive Council of the Association and of the Educational Staff of HISPANIA, I know that I can pledge you in their names (although I shall cease to be a member of the Executive Council on the day this address is read to you) that every dollar of additional income that may come from the carrying out of these suggestions will be used carefully for the purpose of making our Association more useful to its membership and more useful to the general cause of sound learning in our country. And it is my earnest prayer that, with this increase of directly professional usefulness through increase in membership and increase in the ministrations of HISPANIA, there shall come also that increase in ethical standards which shall make us feel, as we have never felt before, an *esprit de corps*, a sense of solidarity and mutual interdependence that shall make each one of us not only unwilling to tolerate any non-educational interference in educational affairs, but unwilling also to profit personally from the results of such interference, even in cases where we may be powerless to prevent the interference. By such conduct we shall be doing our part in maintaining the freedom in educational matters that has been won for us by the unfaltering courage and idealism of our predecessors, and we shall also be doing our part in advancing that freedom to still higher levels. For, with all due humility, and with a full realization of our privileges and our responsibilities, I believe we may apply to ourselves and to our predecessors those stirring words of the writer of the Epistle to the Hebrews wherein he says (speaking of their predecessors):

“And these all, having obtained a good report through faith, received not the promise: God having provided some better thing for us, that they without us should not be made perfect. Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us.”

JOHN D. FITZ-GERALD.

MADRID, SPAIN.

## EDUCATING THE EDUCATORS

(A Paper Read at the 6th Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 23, 1922.)

The title of my paper will seem to some ungracious and presumptuous. To them I would say: I regret having to assume a critic's thankless rôle, but at the same time I believe that, in this case, someone should do so, and I am willing to attempt to say what I know many of you have been thinking.

Educating the educators will here refer to educating them to a proper appreciation of things Hispanic.

The following and similar facts have led me to select this theme:

There is noticeable at present in many sections of the country a rather marked reaction to the study of Spanish. This is especially true among those styled "surveyors" of secondary education. For example, one such surveyor investigated last spring the work of the normal college of a certain State. He recommended that instruction in Spanish be eliminated forthwith from the curriculum. The trustees accepted the recommendation. No opportunity was given the head of the Spanish department or any other person to be heard against the proposition. Teachers of Spanish can no longer be prepared in that State institution, supported by State moneys, for work in the junior and senior high schools. The surveyor gave as his only reason for his recommendation, "Well, German is coming back."

Another specialist in secondary education stated not long ago in the capital of the country that "Spanish was the biggest gold brick in American education;" it "had no literature anyway," etc.

Another, in surveying the schools of a large city, recommended that the aim of teaching modern languages should be to have pupils acquire the ability to read readily five or six modern languages during the high school course! (This to show to what absurd lengths these surveyors may go in matters of modern language study.)

A member of the staff of the department of education in another State is and has been for a long time strongly opposed to the placing of Spanish in the course of study of any other than a commercial school. His opposition is so bitter that it knows no bounds.

In a large university the head of the French department advised

would-be teachers of Spanish who were studying French with him, that they were wasting their time in preparing to teach Spanish, since the desire to study that language was only a passing whim; that Spanish had no literary values whatsoever.

Administrative officers in many universities can find no funds at all for paying distinguished foreign Hispanists a modest sum for lectures on Spanish literature, art and civilization. And yet some of these same officers cry loudly that Spain and Spanish America have no art, civilization or literature worthy of the name of such. For lectures in these topics connected with nations other than Hispanic, funds are usually forthcoming.

High school graduates on entering college with credit for two or three years of Spanish have found in innumerable cases in the past five years that the higher institution has no courses in which they may continue their studies in Spanish language or literature. Professor Crawford has pointed out this fact very clearly in his article, "Facilities for the Advanced Study of Spanish," which appeared in *HISPANIA* for December, 1922.

"Spanish has no literature," say many in all fields of educational endeavor, thereby simply demonstrating once again the ease with which one may talk of things of which one is totally ignorant. Most of such critics have never read, can not read, a book in Spanish, nor have they read a Spanish work in translation, unless it be the "Four 'Rough Riders'" (God save the mark!).

Granting for the sake of argument (but not for a moment as to facts) that this were true, what of it? Are we teaching foreign languages in the high school for the development of literary appreciation? How many high school graduates (or even college graduates on commencement day) have developed a sense of literary appreciation from the reading they have done and the courses they have followed in English? Is that the *Ultima Thule* of language instruction in America? Will not the study of Spanish in high school provide the same training in observation, comparison, accuracy, logic of thought and syntactical usage, plus the awakening, at least, of curiosity concerning and appreciation of foreign nations that will, say, the study of French?

"Spanish for commercial purposes, yes; for any other, no, no," says another group of educators. The next moment they solemnly say, without batting an eye, "No one who ever studied Spanish has

made any practical use of it in business, 'has ever been a *perro chico* the richer for it.'"

Grade advisers in high schools and deans of entering classes in colleges throughout the country almost invariably advise students in regard to electing Spanish, in one of two ways: either they say to students of low scholarship, "Surely, take Spanish. You can pass that easily;" or to students of average or superior ability they say, "Why in the world do you want to take Spanish? That will lead you nowhere."

That the Spaniard Jacinto Benavente won the Nobel prize for literature in 1922; that one of the ablest members of the International Peace Tribunal is a Spaniard, Rafael Altamira; that some of the greatest specialists in jurisprudence and international law are Hispanic Americans—Argentines, Brazilians, Uruguayans, Chileans and Paraguayans; that in Europe these men are recognized as leaders in international thought and that they are prominent in the work of the League of Nations; that the young generation of educators in Mexico are accomplishing wonders for the regeneration of their country; that the greatest neurologist living, Ramón y Cajal, is a Spaniard, and that one of the best mathematicians of the day is a Spaniard, Rey Pastor; that Pan-American solidarity, a Pan-American League of Nations, is strongly desired by leaders of thought in Brazil and Spanish America; that Buenos Aires is in Argentina and not in Brazil; that there is a great market for our manufactured products not only in South America, but also in the Iberian Peninsula; that the material development in South American countries is progressing at an astonishing rate, so rapidly, indeed, that some of our eminent fellow-countrymen have said that in their belief the twentieth century would be known in future history as the century of South American progress and supremacy; that Spain, besides discovering the New World—there are those who admit this—also explored and colonized the major part of the Americas, brought domestic animals, many plants and, in short, European civilization to the new continents long before the Anglo-Saxons did, and handled with greater mercy and humaneness than did the Anglo-Saxons the aborigines—these are a few of the facts which the vast majority of our educators do not know or care to know, or purposely belittle.

The attitude of most schoolmen and women, even in the face of such and similar facts, is one of complete indifference and smug content, or one of hostility more or less marked. And what wonder,

after all? Our educational system, despite its boasted progressiveness, is marked chiefly by progress *in traditional grooves*. The tradition is: First, there is little for us to learn from other, even older, nations. Our problem is to unify many diverse elements, to mold them according to a predetermined pattern. We are sufficient unto ourselves, materially, intellectually, spiritually. Well and good; but why refuse all foreign elements; why not fuse them, when they are worthy, in with our own native ingredients? Second, if there is aught of good in nations, other than our own, that good, none of it, can possibly have had its origin in peoples of Spanish speech. If they once were something—and it is not sure that they were—today they are nothing. In other words, the traditional *leyenda negra* concerning things Spanish is still in vogue. Today it seems as though our very nationalism itself is serving among educators to intensify this *leyenda negra*. There was a time during the war when it seemed that our nation had cast off its shell of self-sufficiency and isolation, but in reaction against the radicalism apparent in some other lands—but, be it noted, not lands of Spanish speech—it has assumed again its isolation. And educators, by instinct conservative and traditional-minded, are reverting to the old stand-pat attitude. “Well, German is coming back,” said the surveyor previously quoted, in whom the wish was evidently father to the utterance. Yes, German should come back, if the citizens and the students want it and do not have it forced upon them by administrators and program-makers. And, *pari passu*, students should be allowed to elect Spanish, if they desire it, and should not be misled by uninformed or hostilely inclined advisers.

Though the attitude of our educators may be in general characterized by indifference or hostility to Hispanic studies, it is indeed noteworthy that quite different is the point of view of statesmen of broad vision who have had contact with and are engaged in the solution of national and international problems. I have written of their attitude in an article entitled “Concerning the Study of Spanish in the United States,” which appears in the *Educational Review* for December, 1922. I may, perhaps, be allowed to quote here from a letter published therein which I received from Secretary Hoover of the President’s Cabinet. It is similar to others quoted in the same article:

The Spanish language occupies in this continent a place of importance second only to that of English, and even in territory within the jurisdiction of the United States a knowledge of



Spanish is of considerable commercial importance. In most of the other republics the study of English has become compulsory in the public schools during the last decade. We must take particular care to see that the study of Spanish, if not made compulsory, is at least made possible in all secondary schools. Improvement of our relations with the other countries of the continent will require a far wider knowledge of their economic conditions, their institutions, and their culture than we now possess, and the gateway to any such knowledge is the correct use of the languages. The building up of a sound and enduring commercial policy with respect to Latin America will be dependent upon the existence of a growing number of men and women trained in Spanish and Portuguese; and, consequently, every high school at least offer courses in Spanish, while those high schools aiming to provide special training in commercial subjects should also make available courses in Portuguese.

But what is the reaction of many educators to statements such as this one, from a man whose experience and whose renown extends throughout the world? "He doesn't know what he is talking about. What does he know of the educational needs of young Americans?" Precisely that.

And of what avail, in the face of such a reaction, are the resolutions passed by Pan-American Conferences and the Interamerican High Commission, resolutions that urge the teaching of Spanish on a complete equality of footing with other languages in opportunity for study? Of what avail are the efforts of the Pan-American Union, of the Pan-American Society of the United States and of other organizations, including The American Association of Teachers of Spanish, to bring home to the citizenry the tremendous importance of encouraging the study of Spanish in our schools and colleges? Resolutions are useless. The waste-paper basket is always at hand.

No. Some other method or methods of educating the educators are necessary, and it seems to me that more personal and direct work is needed. I suggest the following procedure:

1. Each teacher of Spanish in the land, be he engaged in junior high school teaching or in graduate instruction in the University, should make a vow to convert at least one of his colleagues in education to a well-informed and sympathetic appreciation and evaluation of Hispanic studies. To do this he must be armed with

knowledge, with tact, with enthusiasm. For facts, if he already have them not in abundance, let him read Professor Warshaw's "The New Latin America" (N. Y., Crowell), Professor Fitz-Gerald's "Importance of Spanish to the American Citizen" (Chicago, Sanborn); Professor Luquiens' "The National Need of Spanish" (Yale Review); Dr. Samuel Guy Inman's "South America Today," "Problems in Pan-Americanism" and others of his books; Altamira's "Historia de España y de la civilización española" (Barcelona, Gili) or Professor Chapman's "A History of Spain" (Macmillan); Charles F. Lummis' "The Spanish Explorers" (Chicago, McClurg); Julian Juderías' "La leyenda negra" (Barcelona, Araluce), and F. H. Martin's "South America from a Surgeon's Point of View" (N. Y., Revell).

These and other books that could be cited will prove to be sources of facts that are of surpassing importance. Let the teacher digest them. Let him give these books to his colleagues for perusal.

2. Each teacher of Spanish should be on the alert to protect the interests of students who wish to study Spanish and see that they are given proper advice by those who are constituted their advisers in scholastic matters.

3. The molders of opinion in every community are, above all others in importance, the editorial and feature writers for daily and Sunday newspapers. To the attention of these men, who are usually broad-minded and impartial, should be brought such facts that the community should know with regard to the study of Spanish. Through the articles of such writers the truth may percolate even to obdurate professional educators.

4. Each teacher of Spanish must search his own heart and see whether he can truthfully say that by his own daily class work he is demonstrating what it means to be an alive, inspiring, resourceful teacher of young Americans, thus creating respect for his work. He should also satisfy his inmost conscience that he is putting forth every effort to improve himself in background work in his subject—by systematic and constant private study and reading, by the pursuit of graduate courses in the Spanish language and literature, and by active participation in the work of educational societies and circles in which all teachers of his rank are associated. We none of us ever reach the point where we know enough about our specialty. The moment we think we have, our worth and effectiveness is lessened. I fear the ardent enthusiasm of secondary teachers of

Spanish, so evident three years ago, has in many cases, cooled through lack of adherence to the ideal of "ever onward."

5. Each professor of Spanish in colleges and universities should make a great effort to convince his president or dean of the necessity of establishing, where conditions plainly warrant it, more courses of a more advanced nature in the Spanish language, phonetics, literature and philology, so that men and women may have full opportunity in more institutions than they have at present to prepare themselves to be specialists of high order in these things. With that effort should go, naturally, one to secure money for the appointment of instructors to take charge of such courses. (Again I refer to Professor Crawford's article.)

6. Each local chapter of this Association should awaken fully to the responsibilities that rest upon it as a body to influence in all proper ways public opinion and the opinion of administrators of education in the community, doing this, not by passing resolutions, but through personal efforts of members and through calls made in person by committees charged with this or that task.

7. This Association should appoint a Publicity Committee. It has never had one. It has never seemed advisable to have one nor to make propaganda in any way. The time has come, in my opinion, when we should depart from this policy of aloofness. Such a committee, national in its composition and its work, by coöperation with organizations like the Pan-American Union, the Interamerican High Commission (of which the Acting Director, Dr. Guillermo A. Sherwell, was, we are proud to say, one of the most active and enthusiastic charter members and officers of the mother chapter of this Association and today is one of our Executive Council members), the Pan-American Society of the United States, and the Instituto de las Españas, could collate and give publicity to facts that should be brought to the attention of every college president, every dean, every school superintendent, educational adviser and professor of secondary education in the United States.

Let us not deceive ourselves. The battle has not been fully won. Far from it. It seems only to have begun all over again. The difficult road stretches far ahead. Not until those of the present generation in high school and college who have devoted themselves to Spanish studies, occupy places of influence in our educational system, will there be noticeable any marked diminution in the in-

difference and hostility at present shown by educators toward the cause we represent.

Meanwhile, we shall have to bear the burden, wage the battle. Young people desiring knowledge of the Spanish language and literature must not be allowed to become discouraged nor to be wrongly informed. Nor must any more normal school, high school or college courses be eliminated "because German is coming back" or for any other half-baked reason, nor because some erratic individuals, careless of their high trusts as professors of secondary education or as "surveyors" choose to shout that "Spanish is the biggest gold brick in American education" and "has no literature."

I can close with no more fitting words than those of the eminent French scholar, M. Mórel-Fatio, who (I translate his words) said:

The nation that barred the way to the Arabs; that saved Christianity at Lepanto; that discovered a new world and carried to it our civilization; that formed and organized the fine infantry that we could defeat only by imitating its basic principles; that created in art a painting of the most powerful realism; in theology a mysticism that lifted souls to wonderful heights; in letters a social novel, the *Quijote*, whose philosophic scope equals, if it does not surpass, the charm of its invention and its style: the nation that knew how to give to the sentiment of honor its most refined and proud interpretation, deserves, beyond doubt, to be held in unflinching esteem and to be studied seriously, without foolish enthusiasm and without unjust prejudice.

This was said of Spain. Add to this the fact that in those of Spanish descent in the New World, in whom inheres the best of the civilization of old Spain, are our fellow-Americans, filled with the spirit of modern progress and daily becoming more powerful in international affairs—then indeed the picture is a revealing, compelling one for all who have vision to see and understanding to grasp.

Above all, let the last word be that we desire among our fellow-educators a greater sense of the importance of the age-old and present-day civilization of Spanish-speaking peoples for one sole reason—for the good of America, of the America of which we are glad we are citizens.

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NEW YORK.

## CAN OR SHOULD SPANISH LITERATURE BE TAUGHT IN THE HIGH SCHOOL

(A Paper Read at the 6th Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, California, December 22, 1922.)

Literature is the expression and embodiment of that which is best in humanity. The best work of the human race, its noblest conceptions, its loftiest enthusiasms, its holiest affections, are enshrined in its literature. Not that the literary men of the race have done all the great thinking and lived all the fine living of the race; by no means,—but that all the high thinking of all the great thinkers, and the noble actions of all the heroes and heroines of our race, have been gathered into its literature and there preserved as an example and inspiration to all its future children.

The best literature does not content itself with reproducing the actual best that has been in humanity, but forecasts the best that is wrapped up in its infinite possibilities. The reason for the existence of literature is the satisfaction mankind takes in the contemplation of its own capabilities. It responds to a need in the soul of man only less imperative and universal than the need for some form of religious belief. It is as difficult to conceive of a great nation without a literature as of one without a religion.

In literature, speaking in general terms and excluding certain modern and ephemeral forms of realism, man is greater and wiser and purer than real men are in actual life. The ideals that find expression in a people's literature represent the best that is in them, whether realized or not. One who is profoundly versed in a nation's literature knows the heart and soul of that nation far more intimately than he who possesses an equally comprehensive knowledge of her history. History records the nation's deeds, literature registers her thoughts and aspirations, her dreams and hopes and prayers. In a word, History gives us to know her outward and material life; Literature, her inward and spiritual life.

Anyone who has for any length of time been concerned with the teaching of a foreign literature to American pupils will, I presume, have come into more or less irritating contact with that fetish of American popular taste, the wish for the "happy ending." That which the cheerful eighteen-year-old philosopher would say, did he put his thought into adequate words, is something like this:

"What is the motive of tragic invention? Why simulate suffering and court gratuitous pain?" The answer to this is found in man's religious nature: that tragedy evinces man's compulsory interest in sin and its tragic consequences. Tragedy is one of the ways in which the human soul strives to work out great moral problems. It is contrary to the deepest instincts of man that the guilty should be happy. The human race, conscious of its sinfulness and in sympathy with the principle of retribution, makes confession in tragedy; it inflicts punishment on itself; it strives to expiate its guilt by self-inflicted suffering. This is particularly true of the profounder peoples, the Scotch, the English Puritans and the Spaniards, for example, whose traditions, folklore, customs, even pastimes, are deeply tinged with somber and tragic shadows. The human soul instinctively feels after and harmonizes with the Christian solution of the problem of wrong-doing. The central fact of Christianity is a tragedy. It is both reverent and scriptural to say that the death of Christ was intended to arouse tragic emotion.

Leaving tragedy, let me call your attention to the unworldly spirit of Literature. The sympathies of Literature do not go out toward power and grandeur and wealth, but toward simplicity and frugality, toward quiet and modest worth. Its ideal of life is unostentatious and unselfish. Literature censures the haughty, purse-proud oppressor and exalts them of low degree; it enlists our feelings on the side of virtue, though unhappy and in rags, against prosperous crime. It depicts with tenderness poverty, its hardships, its sorrows, its glimpses of native humanity.

Literature is charitable. It is all but impossible to find in Literature a character so thoroughly and hopelessly bad that we have no relents of feeling toward him. When it wishes to correct the mistakes and follies of mankind, it assails them with humor, which is the laugh of charity. Is there a spiteful line in *Don Quijote*? Does Cervantes make you hate or love the Knight of the Rueful Countenance.

It is idle to attempt to belittle the enormous power and influence of Literature in human life. We all live under its spell, and our lives are shaped and moulded by it, whether we are honest enough to admit the fact or not. I boldly make the assertion that this great power has been used for good and not for evil.

All this, as you doubtless have been observing, seems not to

bear very directly upon my announced subject: to be, in fact, somewhat remote from any problems of high school teaching whatsoever. I have recalled these matters to your mind, partly to justify myself in modifying an opinion of my own, set forth at another time and place, namely: that we Spanish teachers, and I included, in thought, if not in expression, teachers of other languages as well, must, however reluctantly, exclude the teaching of literature from the first two years of language study. I am inclined to wish now that I had said from the first year only. At the last Spring meeting of the Kansas Chapter of the American Association, I ventured to express a hope that the elementary grammar, or "beginners' book," might be taught as a whole during the first year of high school study. The suggestion called forth vigorous protest from a number of teachers, while others agreed that it might, and perhaps should, be done. Whichever group may have the right of it, or whether it be the case that it can be done properly in one place and not in another, I am ready to agree that little further can well be attempted in the first year.

Supposing, however, that the "beginners' book" has been completed in the first year, and is to be reviewed only, as need may be apparent, in the second year, to what aspects of the subject will the bulk of the time and effort of this and succeeding years be devoted? I presume, to reading, composition and conversation, doubtless in unequal and varying proportion, according to the individual convictions of each teacher. The question which I wish to bring before you, for your consideration, is whether or not it would be possible to add a fourth to these objectives, namely: a text book study of Spanish literature as a whole. This, I feel sure, should come, if at all, in the last year in which students continue the subject in considerable numbers. With us, in Kansas High Schools, this is, on the average, the second year. If it should be the third or fourth, so much the better.

Let me first endeavor to make plain, if I can, what I mean by a "text book course;" then we may consider certain objections that have been or may be raised against the plan; and, lastly, what appear to be arguments in its favor. My idea of the matter would be to provide the students of this class with a very elementary manual of Spanish literature, in which, once a week, let us say, they would be given a certain definite assignment, to be prepared in precisely the same way in which they would study a lesson in

the text book of Medieval History. Fortified with a certain modicum of knowledge of facts, attained in this fashion, the student would present himself in the recitation room, to have that modicum amplified, enriched and given life and meaning by the discussion, commentary, explanation and even anecdote, drawn by the teacher from the richer funds of his or her deeper knowledge of the subject. The assignment in the text book would contain the bare bones of the matter; the classroom period, with its reaction of many active minds directed and interpreted by a single trained and mature mind, would supply the flesh and blood and soul, which would make of it a living thing of real and permanent value.

The question of a suitable text book for this kind of work becomes at once a very important one. Thus far, apparently, no American publisher has had originality or courage enough to make the venture. Fitzmaurice-Kelly's *Primer of Spanish Literature*, published by the Oxford Press, is by no means ideal, since it contains too much detail and is intended primarily for beginners of college age, but it could be used, in default of a better. There are of course, the elementary manuals in Spanish, used in the primary and secondary schools of Spain and Spanish America. It will, doubtless, appear to many that one of these would be the very thing, combining the study of the language and the literature in one text. I should not, for my part, oppose this solution of the problem, if no one could be found to write and publish a suitable text in English, although it seems probable that the linguistic difficulties would get in the way of that comprehensive view of the subject matter which is the principal excuse for attempting anything of the sort; and it is certainly true that these manuals are prepared for students possessing an entirely different cultural background from that of our own High School pupils. The ideal text book would be one in which much more of that which usually appears in histories of literature should be omitted than included. The great figures of any literature are relatively few in number. Students of high school age would not be concerned with technical literary criticism of even these figures, but would be vastly interested in brief and simple versions of the *stories* which made them great. These "stories," to call by its simplest name the essential part of any literary production, whether poem, play or novel, are that which give to literature its tremendous power and value as a cultural or humanizing agent. Every literature has its



great stories; they have become, in a sense, a part of the vast background of human experience, in the light of which our lives are lived. The more we know of them, the fuller and richer in significance becomes our own experience. The ideal primer of literature would, it seems to me, contain a certain number of these stories, simply told. Where the text book did not supply them, the telling would devolve upon the teacher, and the discussion and interpretation upon both the teacher and the class.

Will you bear with me while I attempt a single illustration of what I mean? We will suppose that you are using the Fitzmaurice-Kelly *Primer*, and have assigned for study page 2 of that text. The students will read that "the oldest extant Spanish epic is the *Cantar de mio Cid*, which dates from about the middle of the twelfth century," and further that the Cid was "Ruy Diaz de Bivar, a soldier of fortune, who died in 1099." Having ascertained that the class has learned these facts and that they do not think that "the middle of the twelfth century" means 1250, you may first tell them that the Cid is a great national hero of Spain, and then go on for as long as you like, telling them the innumerable interesting stories that have grown up around his literary personality; how he acted as judge when he was ten years old; how he avenged his father's insult upon Count Lozano and subsequently married the latter's daughter; how he shared his meal and his bed with the leper; how he made King Alfonso of Castile take the triple oath that he was innocent of his brother's murder and how Alfonso was offended by his suspicion and exiled him from Castile; how he fought against the Moors and captured the city of Valencia where he reigned virtually as king; how, even after his death, his body was strapped upon his famous horse Babieca and led one more victorious charge against the Infidels, and so on indefinitely. No high school boy or girl with a normal amount of red blood and imagination could fail to find the stories interesting, or to remember some of them. If you wish to have them retold by the students, in Spanish, you can be killing two birds with one stone. The point is that when you are through, the class will not only know perfectly well who the Cid was, but they will, unwittingly, have gained a certain impression of Medieval Spain. A certain number of salient figures, ancient and modern, could be treated in the same way. Does anyone think that interest in the language itself,

and willingness to face the necessary drudgery of learning it, would thereby suffer?

If you were to ask me what concrete scientific or other acquirements I suppose that the student would carry away from a study of this kind, undertaken for not more than one period a week for a year or a half year, I should answer you: not very profound, but nevertheless, rather definite and valuable ones.

1. A knowledge of what constitute the great periods of Spanish literature, with the approximate dates and some understanding of why the subject is divided into periods.

2. An acquaintance with certain, not many, of the great names of all time in Spanish literature, so that he need not hang his head in complete ignorance, if asked, who was the Cid, Juan Ruiz, Lope de Rueda, Caldrón, Moratín the younger, Pérez Galdós, and a few more.

3. An inward conviction, based upon knowledge, that the literature of Spain is a great literature among the world's literatures, worthy of study and affection, and a part of the intellectual equipment of a man or woman of culture.

Before attempting to organize my ideas and impressions of this matter, I took occasion to write to a score or more of experienced Spanish teachers in the states of Kansas, Missouri and Colorado, outlining the type of course proposed, and asking them to write to me, stressing particularly such objections to the plan as might occur to them. The principal objections reported are six in number; I have listed them in the order of their frequency.

1. Lack of time.

2. A majority of high school teachers are unprepared or not fully prepared by previous training to undertake work of this type.

3. High school students are not naturally interested in "cultural" subjects.

4. Such students have no literary background, to make such a study intelligible.

5. Students of 13 to 16 are too young to study literature.

6. Spanish is already definitely established in the public mind as a "practical" or "commercial" subject. (It may be said, in passing, that all the teachers reporting were in favor of making the attempt, in spite of the objections.)

The first of these (lack of time) is a very real one and cannot be explained away by argument. It is fair, however, to raise the

question whether that which would be introduced into the study of Spanish, in this way, would not overbalance that which would necessarily be crowded out. I think, also, that we might count upon a quickening of student interest which would further compensate for the loss of useful drill.

With regard to the second objection (lack of preparation on the part of the teacher), I think it probable that my correspondents were too modest in their evaluation of their own and their colleagues' attainments. It may further be pointed out that there is no necessity for attempting to cover the whole field at the outset. The teacher may very well concentrate at first on the period he knows best, and gradually broaden his own equipment as the work progresses.

The third and fourth may be grouped together and answered as follows: If high school students are really "not interested in cultural subjects," the sooner we attempt to interest them in such matters, the better for the cause of education in general, and, similarly, if they have, at this period of their training, no background of literary studies, such work would tend to form one for their future use.

The question of the age at which a study of literature may be approached (objection 5) is more or less a matter of opinion. The aim would be to make this work interesting, first of all. If the word "literature" sounds formidable, it may be omitted.

As for the last objection (that Spanish is already established as a "practical" or "commercial" subject), all that I can find patience to say is that it is deplorable, if true, that this should be the case. If the introduction into its study of work of the nature suggested would tend to disestablish this impression, I should consider that, in itself, sufficient justification for making the attempt. Not that I, or any other teacher, need feel that his dignity suffers in teaching a "commercial," much less a "practical" subject, but to allow to masquerade as "commercial" and "practical" that which is essentially cultural and humanistic, is to present ourselves and our subject before the public in a false light.

We have, during the past few years, laid great emphasis, both by the written and the spoken word, as well in theory as in practice, upon the necessity for stressing the objective side of all modern language teaching. We have written articles and read papers, upon teaching students to speak Spanish, upon the Direct Method, upon

the proper use of realia, upon how much, if any, attention to give to translation, and so on at much length. I doubt not that this placing of emphasis, with which I have felt entire sympathy, and in which I have taken a modest part, has been justified and necessary. Certainly something had to be done to prevent the living, modern languages from going the way of the dead, classical languages, into that popular disfavor which, most unfortunately for American education, has, in so many communities, all but overwhelmed them. I am inclined to think that this particular danger no longer threatens us. But I am not entirely certain that we are not running some risk of laying ourselves open to attack from another quarter, or at least, by failing to emphasize at all the humanistic side of our work, neglecting to avail ourselves of one of the most important elements that justify our existence. I take it for granted that all of us are agreed that the main purpose of education is to prepare for life rather than for earning a living. Should we not make use of a means which lies so ready to our hands, to cultivate the spiritual and idealistic qualities which are so universal a possession of youth, and at the same time, so easy to frighten away or to deaden into inactivity?

In spite of any effort we may make toward broadening the scope of language teaching in High School or College, it will always remain true that the bulk of the work must be ceaseless repetition of, and drill upon, the fundamentals. This is work of a nature which, for the teacher, unless he is animated by a real enthusiasm, a genuine vocation, is prone to descend into drudgery. It seems to me that the opportunity to deal occasionally with the human side of the subject, through its literature, would tend to keep alive the teacher's inspiration and, at the same time, make possible his continued mental growth and professional development.

Is it not likely, also, that the glimpse that the student would obtain into the general field of Spanish letters, past and present, would prove a stimulus to his interest and effort? It is still true, in spite of some recent improvement in the situation, that the American public, as a whole, is profoundly and serenely ignorant of the fact that Spain has a literature. We might be sending out annually a good many thousands of high school and college graduates prepared to help dispel that ignorance.

I would not give the impression that I think that no Spanish literature is being taught in the high schools at present. Not so.

Many teachers find time in a crowded schedule to consider, from the view-point of literary criticism, the novels or plays that are used as reading texts. I know one teacher who gives weekly talks on Spanish literature outside of school hours to such of her students as voluntarily present themselves to hear them. But I do not know of any systematic course in Spanish literature at present being given in any high school. It may be that you have them in California. In any case, I should be glad to have your opinion of the feasibility or advisability of attempting, in the last year of high school study, a course of this kind, which should not occupy more than ten per cent of the time allotted to the subject as a whole, and whose aim should be distinctly cultural rather than "practical" in the sense in which this latter term is used against us by our ill-wishers as one of reproach.

ARTHUR L. OWEN

UNIVERSITY OF KANSAS.

the proper use of realia, upon how much, if any, attention to give to translation, and so on at much length. I doubt not that this placing of emphasis, with which I have felt entire sympathy, and in which I have taken a modest part, has been justified and necessary. Certainly something had to be done to prevent the living, modern languages from going the way of the dead, classical languages, into that popular disfavor which, most unfortunately for American education, has, in so many communities, all but overwhelmed them. I am inclined to think that this particular danger no longer threatens us. But I am not entirely certain that we are not running some risk of laying ourselves open to attack from another quarter, or at least, by failing to emphasize at all the humanistic side of our work, neglecting to avail ourselves of one of the most important elements that justify our existence. I take it for granted that all of us are agreed that the main purpose of education is to prepare for life rather than for earning a living. Should we not make use of a means which lies so ready to our hands, to cultivate the spiritual and idealistic qualities which are so universal a possession of youth, and at the same time, so easy to frighten away or to deaden into inactivity?

In spite of any effort we may make toward broadening the scope of language teaching in High School or College, it will always remain true that the bulk of the work must be ceaseless repetition of, and drill upon, the fundamentals. This is work of a nature which, for the teacher, unless he is animated by a real enthusiasm, a genuine vocation, is prone to descend into drudgery. It seems to me that the opportunity to deal occasionally with the human side of the subject, through its literature, would tend to keep alive the teacher's inspiration and, at the same time, make possible his continued mental growth and professional development.

Is it not likely, also, that the glimpse that the student would obtain into the general field of Spanish letters, past and present, would prove a stimulus to his interest and effort? It is still true, in spite of some recent improvement in the situation, that the American public, as a whole, is profoundly and serenely ignorant of the fact that Spain has a literature. We might be sending out annually a good many thousands of high school and college graduates prepared to help dispel that ignorance.

I would not give the impression that I think that no Spanish literature is being taught in the high schools at present. Not so.

Many teachers find time in a crowded schedule to consider, from the view-point of literary criticism, the novels or plays that are used as reading texts. I know one teacher who gives weekly talks on Spanish literature outside of school hours to such of her students as voluntarily present themselves to hear them. But I do not know of any systematic course in Spanish literature at present being given in any high school. It may be that you have them in California. In any case, I should be glad to have your opinion of the feasibility or advisability of attempting, in the last year of high school study, a course of this kind, which should not occupy more than ten per cent of the time allotted to the subject as a whole, and whose aim should be distinctly cultural rather than "practical" in the sense in which this latter term is used against us by our ill-wishers as one of reproach.

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UNIVERSITY OF KANSAS.

## SIXTH ANNUAL MEETING

The sixth annual meeting of the American Association of Teachers of Spanish opened in Los Angeles December 22nd, at 10 o'clock, in the auditorium of the University of Southern California before a large audience unequalled in numbers since the first two annual meetings in New York. After an organ prelude by the University organist, Miss Laura Merriman, president of the Los Angeles Chapter, gave expression to the pleasure enjoyed by the chapter acting as hosts to the national organization, and introduced President R. B. von Klein Smid, of the University of Southern California.

Welcoming the Association, he emphasized the importance of the study of Spanish at the present moment. For a North American, he said, a knowledge of Spanish is second only in importance to that of English. A new era in international relations is beginning, one in which coöperation is to take the place of suspicious rivalry. An evidence thereof is the fact that in the same auditorium was held last spring the first Pan-American educational conference. Our people need to be more internationally minded and especially to be able to understand our neighbors on this continent through the medium of their language.

The meeting was then given into the direction of the national organization under the presidency of Professor E. C. Hills acting in the absence of President Fitz-Gerald. Professor Hills sounded a note of warning against too great an optimism over the prospects of a continued growth in the study of Spanish. Attacks on Spanish are being made by educational authorities in some parts of the country, particularly in the middle west. These persons should be convinced of their error or their attacks rendered futile by earnest effort. The annual address of the president of the association, Professor J. D. Fitz-Gerald, was then read by the secretary. The address appears in full elsewhere. The other papers, read according to the program given in December *HISPANIA*, will also be printed in later numbers.

On the evening of the 22nd the annual banquet of the Association was held at the Hotel Alexandria with Professor R. E. Schulz of the University of Southern California as toastmaster. During the courses the company was entertained by the musicians and Spanish dancers from the mission play at San Gabriel. The post-



prandial program was opened by the reading of a telegram from Mr. Wilkins, in which he extended "to my colleagues and fellow members my most cordial and enthusiastic greetings. I think of you all and long to be with you in body as I am in spirit. Best wishes for your individual and collective success in the New Year." The speakers of the evening were Dr. Ernest C. Moore, Director of the Southern Branch of the University of California; Mr. Manuel F. Rodriguez, representing the consular service in Los Angeles from Spanish-speaking countries; Mr. Agustin Haro, of the Centro Hispano-americano of Los Angeles; and Professor José Pijoan, of the University of Southern California. The final speaker was Professor Espinosa, of Stanford University, who told to the great delight of the audience the folk-tale of San Roque.

#### MEETING OF EXECUTIVE COUNCIL

At 8:30 o'clock on Saturday morning, December 23, the Executive Council convened in the University of California, Southern Branch, under the presidency of Professor E. C. Hills. The other members present were: Alfred Coester, secretary-treasurer; Arthur L. Owen, Miss Edith Johnson, Roy E. Schulz, proxy for L. A. Wilkins; and Miss K. Loly, proxy for Guillermo A. Sherwell. The constitution of the newly formed Arizona Chapter was read and accepted by a unanimous vote. The amendment to the constitution relating to officers, as printed in the December *HISPANIA*, was then discussed. Objection to it was raised on the ground of the close control of the association it would seem to afford a few men as soon as it became fully operative. On motion of Mr. Schulz the council voted it to be their sentiment that the amendment be not adopted. Professor Hills next laid before the meeting the question of joining the National Federation of Modern Language Teachers as it had been presented to him by President Fitz-Gerald, who had during the year carried on an extensive correspondence relating to the matter. It was voted to present the question to the annual meeting without recommendation. A suggestion as to amending the by-laws requiring the nominating committee to present two names for each office was made, on account of the unfortunate situation which had arisen this year over the presidency. The New York Chapter had suggested the name of Mr. Barlow, its president, to the committee. Instead of solving their difficulty by nominating him as well as Mr. Williams, they nominated only the one candidate with the result that

the New Yorkers felt hurt. No recommendation was made as to a by-law.

#### GENERAL MEETING

The annual business meeting was called to order at 9:30 o'clock by Vice-President Hills before an attendance of about seventy-five. Papers by Miss Frances Murray of Oakland and by Mr. Wilkins, were read.

After the favorable report of the auditing committee, Professor H. R. Brush and Mr. M. M. Thompson, who had examined the secretary-treasurer's books, had been accepted, the annual report of the secretary-treasurer was read as follows:

#### SIXTH ANNUAL REPORT OF THE SECRETARY-TREASURER

The number of persons who paid annual dues for 1922 was 1234. Adding 41 life members gives a total membership of 1275. Two new chapters have been formed—the Texas Chapter in San Antonio and the Arizona Chapter.

#### RECEIPTS

Cash balance from 1921.....	\$ 362.84
Dues, sale of HISPANIAS and reprints.....	2,602.40
Advertising in HISPANIA.....	1,938.50
Interest .....	54.50
Sales of directories.....	281.10
	<hr/>
	\$5,239.34

#### EXPENDITURES

Annual meeting 1921.....	\$ 29.06
J. Moreno-Lacalle, Com. on realia.....	12.54
Bonds for sinking fund.....	600.00
Advertising manager (two years).....	42.85
J. D. Fitz-Gerald, president.....	43.86
Editor of HISPANIA.....	34.51
Secretary-treasurer .....	186.85
Mrs. G. Fernández de Arias.....	4.49
Delegate to trade convention.....	10.00
Refunds .....	10.00
Checks returned unpaid.....	7.00
HISPANIAS purchased.....	11.00
Stanford Press.....	3,701.35
Mailing HISPANIAS.....	86.71
	<hr/>
	\$4,780.22
Balance for 1922.....	<hr/>
	\$459.12

An outstanding operation of the year was the printing of a directory and handbook of the Association. The exact expense of it is a trifle hard to estimate because the collection of the data was involved with the calls for payment of dues. The actual cost of printing the directory was \$456.50, but the extra printing of circulars, cards, etc., and extra postage raised the total expense to approximately \$500. The sale of directories amounted to \$281. I think it conservative to place the expenditure for the directory at \$225. This extra expense came in a fortunate year because the cost of printing declined somewhat. We paid \$244 less this year than last for the publication of *HISPANIA*, which more than counterbalances the bill for the directory.

The item \$54.50 received for interest deserves attention because it illustrates what the prompt payment of dues by our members can effect. On account of the unusually early response last year the treasurer was able to open an account with a savings bank, from which six months' interest was obtained, amounting to \$29.50. The balance of the interest came from the Liberty bonds in the sinking fund set apart against the life memberships. The treasurer hopes that a sufficiently large number of members will continue to pay each year before January 1 to permit the savings bank fund to earn at least six months' interest, and possibly a full year's interest, on some part of the account.

Another thing that exerts a favorable influence on this year's account is the fact that the actual receipts from advertising represent more than a full year. The treasurer's reports have never given more than the cash receipts from advertising so that the advertising manager sometimes felt that the sum reported did not do him full credit. The Association certainly owes Dr. Roessler a great debt and this year more than ever. Despite an illness that debarred him from school all the fall after ruining his summer vacation, he has kept up his work as advertising manager. The receipts from his work during five years total \$6209.40. (I think it would be very gracious if this meeting would direct the secretary to send a telegram to Dr. Roessler extending the thanks of the Association for his work and its good wishes for his speedy recovery.)

I come now to speak of the situation in regard to the membership. The total as given, 1234 paying annual dues for 1922, shows a slight decline of thirty odd. But this may not be the worst. Since our fiscal year cuts across the school year, the real membership cannot

be approximately known till the mailing list is cleaned of unpaid members in March. Each year there has always been a crew of one to two hundred persons who drop our companionship without warning after getting copies of the February and March HISPANIAS free of charge.

The question before us as a body is this: Is the drop in membership a symptom of more to come? Does it represent the ravages caused in the teaching of Spanish by the onslaughts made in Chicago and elsewhere? What can we do as an association of teachers of Spanish to counter the attack? Is the teaching of Spanish worth while anyway?

You know that my answer to the last question is naturally, "Yes." I will admit, however, that unless there is an idealistic basis for such a positive opinion we are not likely to get far with the public. But the public has already found that basis in a blind sort of way, covering up the idealistic with a materialistic coat. Teach Spanish in the high school? Why yes, we might get some trade from South America. Such a statement does not hit the nail on the head, as the enemies of Spanish can easily point out. But it does hit the nail a glancing blow. What we need to do is to straighten the nail. In my opinion the great value for North Americans in a study of Spanish rests absolutely on the fact that the other Americans speak Spanish. The more widespread the study the greater the value. Our dealings as a nation with the twenty odd republics of Latin America should be controlled by an intelligent widespread knowledge of what those other Americans are like. There is no other way for our people to gain an understanding than to break down the barrier of language.

Let me call your attention to some facts that may have escaped your notice. In October of this year a dinner was held in the city of Buenos Aires. It was given by the writers of Argentina to a delegation of Mexicans headed by Sr. José Vasconcelos, former rector of the University of Mexico. He it was who caused the lemma on the coat of arms of the university to be changed to read, "Por mi raza hablará el espíritu." The inner meaning of this lemma is intended to serve as a slogan for Spanish Americans to rally them in a general opposition to the Yankee. The principal Argentine speaker was one of the foremost thinkers and writers in Argentina, Sr. José Ingenieros. He said things about us that I do not intend to repeat because they would distract your attention from my remarks.

Another example of this sort of thing comes from Central America. A periodical widely circulated has been printing answers to a questionnaire as to what Spanish America can do to present a combined front to the aggressions of North America. Some of these answers are favorable to us because the editor has been in the United States and he selects the replies which he prints. I will carry these illustrations no further. I repeat we need an intelligent public opinion in this country to which the Spanish language presents no barrier. We need more teaching of Spanish in high schools.

As an Association we have already taken one step in a direction which I believe might advantageously be traveled a bit farther. Three years ago we sent a delegate to the convention of the National Foreign Trade Council. The Association has maintained the relation then established but as yet we have not had a speaker on the regular program. The reason for this was neglect on our part to begin negotiations soon enough. At this annual convention of business men headed by such men as James J. Farrell, president of the United States Steel Corporation, one section devotes an entire evening to the discussion of education for business. We ought to have a place on that program. To make an effort to obtain it, I have a motion which I wish to make at the proper moment.

Perhaps you ask what good do I expect to result. Well, at the San Francisco convention, a manufacturer in Iowa had a scheme whereby he hoped to settle all Mexican troubles. He proposed that the business men of the United States bring annually two thousand of the most intelligent young Mexicans to this country, placing them in their factories to teach them business and all our ways in one or two years, sending them home ardent lovers of North America and good agents for American imports. You see, idealism combined with business. I believe that men who would listen to such a proposition as that would listen to our message, which I attempted to outline for you a moment ago. I feel certain that that manufacturer would at least understand and would vote for the teaching of Spanish in the high school in his town.

After the formal acceptance of this report, consideration was given to the following communication from the standing committee on honorary members:

## REPORT OF STANDING COMMITTEE ON HONORARY MEMBERS

Too late for action by the committee in its report to the annual meeting of 1921, word was received of the death of our distinguished honorary member from Dublin, the Honorable William E. Purser, author of that epoch-making work, *Palmerin of England*. The committee has the honor to submit the name of Professor Martinenche, for election as his successor. The following are some of the more important of his qualifications:

ERNEST MARTINENCHE: Professor of Spanish Literature in the Sorbonne; editor of *Hispania* (published in Paris); special delegate of the Sorbonne to Argentina; author of *La comédie espagnole en France de Hardy à Racine*; *Molière et le théâtre espagnol*; *Propos d'Espagne*; *La Celestine, Etude critique, suivie d'extraits*; and *Quatenus Tragicomaedia de "Calisto y Melibea"* vulgo "*Celestina*" dicta ad informandum hispaniense theatrum valuerit.

J. D. FITZ-GERALD, *Chairman*,  
C. C. MARDEN,  
C. P. WAGNER,  
CAROLINE B. BOURLAND,  
HOMERO SERÍS,  
G. W. H. SHIELD,  
MARGARET C. DOWLING,  
E. L. C. MORSE,  
J. F. SHEFLOE,  
C. E. PARMENTER,

*Standing Committee on Honorary Members.*

The report was accepted, thereby making Professor Ernest Martinenche an honorary member of the Association. The following supplementary notice from Professor Fitz-Gerald was also approved:

## MEMBER OF THE STANDING COMMITTEE ON HONORARY MEMBERS

Professor J. F. Shefloe, formerly of Goucher College, has resigned from the profession of teaching and has asked me to relieve him from duty on the Standing Committee on Honorary Members. In his place I am appointing Professor Julián Moreno-Lacalle, of Middlebury College.

JOHN D. FITZ-GERALD,  
*President.*

Mrs. Bogan, representing the newly formed Arizona Chapter, was then called on by the presiding officer for a few remarks. She depicted the conditions in Arizona where sixty-four per cent of pupils in the high schools study Spanish. She declared that the purpose of forming the new chapter was to assist in raising the standard of teaching.

The first item of new business brought before the meeting was the proposed amendment relating to the election of officers. The recommendation of the executive council that the amendment be rejected was approved.

A question was asked regarding the Chapter News as printed in *HISPANIA*. Professor Espinosa replied that the associate editor in charge resided in New York, for which reason the secretaries of the western chapters seemed reluctant to send their report so far and often sent nothing at all.

Professor Hills next presented the question of affiliating with the National Federation of Modern Language Teachers as a recommendation of the executive council, with the proviso that our Association have one representative on the executive committee of the federation regardless of the number of subscribers to the *Modern Language Journal*. After some discussion, more or less adverse to the proposition, a motion was made and carried that the American Association of Teachers of Spanish affiliate with the National Federation of Modern Language Teachers.

There followed then a resolution that the secretary-treasurer send a telegram to Dr. Roessler, of appreciation for his splendid work as advertising manager and of sympathy and good will in his present illness.

A discussion ensued regarding the advisability of sending a delegate to the next convention of the Foreign Trade Council to be held in New Orleans in April. Dr. Coester offered a motion that the secretary enter into correspondence with the secretary of the Foreign Trade Council urging him that a place be given on the official program to a representative of the American Association of Teachers of Spanish. The motion was carried.

The suggestion made in Mr. Wilkins' paper that the Association organize a committee on publicity was brought up. On motion of Mr. Wheeler, it was voted that the executive council have full power in the matter of the creation of such a committee and the appropria-

tion of such a sum of money for its use as the secretary-treasurer believes we can afford.

During the absence from the room of Dr. Coester, who with Dr. Beckman was engaged in counting the votes for officers for 1923, a motion was made and carried that the executive council be empowered to appoint Dr. Coester as the delegate of the Association to the convention of the Foreign Trade Council provided he was willing to go with expenses paid.

At the suggestion of Professor Hills the national association went on record as expressing keen and grateful appreciation of the hospitality of the University of Southern California, of the University of California, Southern Branch, and of the Los Angeles Chapter.

Professor M. B. Jones of Pomona College inquired if there were not some way whereby the Association might signify an interest in the study of Portuguese. After a brief discussion it was voted that the stenographic record of the resolution as adopted should be printed in HISPANIA.

#### RESOLUTION REGARDING THE STUDY OF PORTUGUESE

In view of and to the further fostering of closer relations commercially and intellectually between the United States and South America; in view of the importance of the Republic of Brazil in the fraternity of Hispanic American nations, and the fact that the knowledge and use of Spanish by foreigners in that country is not only inadequate for successful dealing but is rightfully resented on the part of Brazilians themselves; in view of the importance and worth of the literature of Portugal, both classic and modern, and the transcendence in South America of the literary product of Brazil during this and the nineteenth century—

BE IT RESOLVED by this body that the study of the Portuguese language and literature in the United States should in every way be stimulated and encouraged.

The American Association of Teachers of Spanish in convention assembled therefore recommends that Portuguese have its place with its congeners French, Spanish and Italian upon the Romance curricula of our American colleges and universities; that as rapidly as teaching personnel and other conditions permit, classes in Portuguese be instituted in our secondary and normal schools as part of practical modern language training, and that they be specially urged for all schools and colleges of commerce as linguistic preparation of our young people for usefulness in commercial or representative capacities in Hispanic America.

#### ELECTION OF OFFICERS

The report of the teller, Dr. Beckman, showed that the following officers were elected: President, C. Scott Williams, Los Angeles;



Second Vice-President, E. C. Hills, Berkeley, Calif.; Third Vice-President, Grace E. Dalton, Kansas City, Mo.; Members of the Executive Council for 1923, J. Moreno-Lacalle, Middlebury, Vt.; for 1923-24, Maude R. Babcock, Dunkirk, N. Y.

Mr. Williams then took the chair and made some appropriate remarks. It was then moved that a vote of thanks be given to the executive officers of the Association and the editor of *HISPANIA* for their work during the past year; after its approval the meeting adjourned *sine die*.

Our new president, Mr. C. Scott Williams, is a graduate of the University of Michigan, having received both his B.A. and M.A. degrees there. After graduating from Michigan he went to Santiago de Chile where he remained four years as teacher in the Instituto Internacional. Returning to the United States he attended the Universities of Princeton and Oberlin as a graduate student and later taught a few years in the schools of Mexico. Mr. Williams is the translator of several books from English into Spanish. Since 1912 he has been teaching Spanish in the schools of California and since 1914 in the Hollywood High School. In 1921 Mr. Williams was third vice-president of our National Association and in 1921-1922 president of the Los Angeles Chapter.

#### ADJOURNED MEETING OF THE EXECUTIVE COUNCIL

At this meeting two items of business were finished. The following persons were elected associate editors of *HISPANIA*: Alfred Coester, Stanford University, Cal.; George I. Dale, Washington University, St. Louis, Mo.; and Henry Grattan Doyle, George Washington University, Washington, D. C. Dr. Coester was appointed delegate to the convention of the Foreign Trade Council with expenses paid and accepted on condition that a place be given the Association on the official program of the convention.

ALFRED COESTER.

STANFORD UNIVERSITY

## BRIEF ARTICLES AND ANNOUNCEMENTS

### A LETTER FROM THE NEW PRESIDENT

#### *Fellow-Members:*

From the very first it has been the main purpose of our Association to secure the recognition of the cultural value of Spanish. The fact that the universities are coming to insist that the initial work of acquiring a working knowledge of it be done in the preparatory schools has served to further emphasize the unity of interest between college and high school curricula. Without wishing for a moment to draw any dividing line, it seems to me that this is the year in which our enthusiasms and special efforts ought to be directed toward enlarging our membership among high school teachers, the studying of our special problems, and the promoting of a more definite professional spirit among our colleagues. If we can all do something in each one of these three lines of effort, we shall have the most successful year of our history. You all know that *en la unión hay fuerza* and that *el entusiasmo es contagioso*.

I am sure that the biggest attraction we have to offer to prospective members is our official organ, HISPANIA. If you will take the trouble to glance over the *Index of Volumes I-V*, just published, you will be surprised at the wealth of material placed at your disposal. Our secretary tells us that he could sell back numbers for double the price if he could supply the demand. You will also discover that there are many of those articles which you have not read.

It takes some professional spirit to do justice to each number and read and digest all the good things it contains, but this is the finest possible incentive to the cultivation of the professional attitude toward our work. Here is where the real unity of interest lies between our high school and our university members. Very few of us have the leisure for intensive study of Spanish authors, nor are we able to visit the larger libraries where the wealth of that literature can alone be found. Our colleagues, however, are bringing echoes of the best of it to our attention and making us hungry to delve into those treasures for ourselves. I admit frankly that Ramón del Valle-Inclán was not much more than a name to me, but when I heard the magnificent analysis and portrayal of his style and art which Professor Owen gave us in his paper read at the annual meeting, I straightway got a copy out of the city library of *Cofre de Sándalo* and began to read it. I am sure that you will do the same when you read the paper in HISPANIA a little later. I experienced the same intellectual hunger for a more extensive study of the works of Martínez Sierra after reading the excellent articles recently published in HISPANIA by Frances Douglas.

No American teacher of Spanish who is alive and progressive can afford to do without the current discussions on matters relative to the teaching of Spanish prepared by his colleagues and appearing in our journal. The

bibliographies and splendid articles prepared by Mr. Dolan, Professors Hendrix, Fitz-Gerald, Espinosa, Warshaw, Dale, Umphrey, Coester, Mr. Wilkins, and many others are of most vital interest to us all. If some of the wonderful articles which our enthusiastic editor secures for us from the pen of Menéndez Pidal, Américo Castro, Navarro Tomás, Homero Seris, and other notable Hispanists seem to be a bit over the heads of some of us, we would not want to be without them, as we realize that we must grow if we are to keep alive and make our work live in the hearts of our pupils.

In addition to all these things, of which we cannot have too much, there is still room for more good things in *HISPANIA*, and I should be delighted to see a larger number of articles appear in our magazine this year written by high school teachers and concerning the every day problems of the school room. It is not necessary that you write a twenty-page thesis to make a worthy contribution. An article of a single page may be of great suggestiveness and a timely help to us all if it is the embodiment of a well-tested, personal experience. The editor has told us repeatedly orally and in writing that the magazine belongs to the members of the Association and that we are responsible, as well as he and his associates, for what appears there. We are not limited to a given number of pages and it is essential that our organ be the medium through which we express ourselves in regard to our professional activities.

The trouble with most of you is that you are too modest. It would be of great assistance to Professor Espinosa if you would let him know what material to go after and where to find it. I happen to know that some of the best things that have been written on methods of teaching had to be pried loose from the brain (or shall I say heart?) of some retiring teacher who did not realize that the secret of her success could be communicated to her colleagues through the columns of our official organ. Please do not let these bright candles go on shining under a bushel.

It is not at all strange that the teachers of Latin, mathematics or history do not feel the need of a special journal of education which deals with their class-room problems. Did this other difference ever come to your notice? When a pupil meets his geometry teacher he does not feel called on to discuss with him the Pythagorean theorem, nor does he speak of the importance of the battle of Lundy's Lane to his history teacher on the street; but every time he meets you or me he struggles to say something in Spanish. Our work is different, vitally different, and if we do not keep alive and keep growing by direct contact with each other and with the ever changing and growing problem of teaching a living language, we will dry up like a mullen stalk and have a name to live and be "dead ones." For that reason I never could be content to read any one else's copy of *HISPANIA*. I carry mine in my briefcase to read on the street car and it often serves as a gas mask to defend me from the deadly yellow journal.

Our Association has an enrollment of about 1400. There are seventeen local chapters, the last one to be welcomed being the Arizona Chapter, whose delegation was received at the annual meeting. Unfortunately, not all the members of the association are members of local chapters, and in many instances distance makes it impossible. Two things should be done this year:

the enrollment of each chapter should be largely increased and there should be more chapters organized. On this point the question is asked, How many members are necessary to form a chapter? If I may be allowed to answer, I should say three, one for president, one for secretary-treasurer, and a third for member-at-large. I am not joking. Three teachers of Spanish living within a few hours' travel of each other can form the nucleus of a chapter and with the help of their copies of HISPANIA hold some very profitable meetings and accomplish much toward promoting a healthy public spirit in favor of their subject.

It seems to me that with the help of some good suggestions from here and there a plan might be worked out whereby our chapters could have a list of corresponding members who, on account of distance, cannot attend all the sessions, yet might obtain much profit from being connected with the chapter. What do you suggest?

Before anything more about increasing our membership, I want to say a word of praise about my own local chapter. Speaking familiarly and in the school vernacular, it is the *peppiest bunch* of teachers I ever saw. When we have a meeting there are from 75 to 125 present, and more when we go out of town than when we stay in the big city. There were over a hundred present on the Saturday morning before Christmas to hear Mr. Wilkins' paper read on "Educating the Educators." We always have good programs with plenty of music, a fine address in Spanish, and a fellowship luncheon, at which we all chatter away in English like ordinary human beings.

And yet there is a large minority of the teachers within our reach and even in the same buildings with us who are "not interested" in the work of the chapter, though some of them are members of the association. This is the problem which we have to solve, and it seems to be a question of developing a professional spirit. I know that there is a wrong way and a right way to win these people, and here is where we need the help of every one who is willing to study the problem. We ought to have some sort of a clearing-house for these questions other than the columns of our official organ, for plans and methods of this sort should be discussed and tried out before being published. There are some splendid initial suggestions in the paper by Mr. Wilkins above referred to and I should like to see a reprint of the article made and a copy sent to every teacher of Spanish in the country, and also placed in the hands of every school-board member, superintendent and college president.

I do not know any better way to show my deep appreciation of the great honor which you have conferred upon me than to try to help discuss and solve some of these practical problems of the classroom and of the local chapters. Me pongo, pues, sin reserva alguna a sus órdenes.

C. SCOTT WILLIAMS,

*President.*

HOLLYWOOD HIGH SCHOOL.

## BENAVENTE WINS THE NOBEL PRIZE

The Nobel prize in literature for 1922 has been awarded to Jacinto Benavente, the most distinguished contemporary Spanish dramatist, perhaps the greatest living dramatist of Europe. Other Spanish recipients of the honor who come to mind are Echegaray (literature), in 1904, and Ramón y Cajal (physiology and medicine), in 1906. It is all but incredible that Pérez Galdós should have been passed over year after year since 1901, when the prizes of the Nobel foundation were first awarded, and several lesser men chosen.

Benavente was born in Madrid, August 12, 1866, the son of Mariano Benavente, a distinguished specialist in the diseases of children. He studied law at the University of Madrid, but abandoned his studies at the death of his father, in 1885, and for a time attached himself to a traveling circus, thus indulging a passion for acting that had manifested itself in him while still a child and which still continues. He has appeared before the public in several of his own plays and is, at the present moment, director of a theatrical company which has been playing in Buenos Aires and Havana, and is expected to appear presently in New York.

Benavente's dramatic production is so vast and varied as to preclude any attempt at interpretation within brief limits. He has written approximately one hundred dramatic pieces, ranging from farce to tragedy. Most characteristic of his earlier work is the satirical comedy, dealing with Spanish upperclass society, e. g., *Gente conocida* (his first success), 1896, *La comedia de las fieras*, 1898, and *Lo cursi*, 1901. In these plays plot is subordinated to characterization and both, perhaps overmuch, to the satirical intent. This latter element becomes less marked as his talent matures, and his field broadens to include many other *genres*, presenting most often keen, analytical studies of human nature, done without sentimentality, to be sure, but with perfect sympathy and justice, and with the most subtle insight into character and motive. He remains essentially an inquisitive and impartial observer of life, tolerant because he has seen and understood much, refusing to be surprised or shocked at the bad in humanity, because he sees equally the good, benevolently cynical at intervals.

Benavente has done nothing to surpass the three great masterpieces, *Señora Ama* (1908), *La malquerida* (1913) and *Campo de armiño* (1916), although his more recent work shows no decline in his powers. Perhaps the most brilliant example of sheer wit and cleverness is the musical comedy, *Mefistófel* (1918), a sort of burlesque of *Faust*. Very effective and touching is the simply told but tragic story of *Una señora* (1920).

The work of Benavente is better known to American readers and theatergoers than that of most contemporary Spaniards. The following have been translated into English: *La Gobernadora*, *La noche del sábado*, *La princesa Bebé*, *No fumadores*, *Rosas de otoño*, *Los malhechores del bien*, *La sonrisa de Gioconda*, *Los intereses creados*, *El marido de su viuda*, *El príncipe que todo lo aprendió en los libros*, *Campo de armiño*, and *La ciudad alegre y confiada*.

A. L. O.

### HOW MANY WORDS ARE THERE IN SPANISH?

In a leading article of a daily newspaper the statement was recently made that the English language, exclusive of highly technical expressions, has 260,000 words, while German has 80,000 words, Italian 75,000, French 30,000 and Spanish only 20,000. Now, I possess a copy of a relatively small students' Spanish dictionary, which, according to my count, has approximately 70,000 Spanish words. This dictionary contains almost no archaic or rare words, and few highly technical expressions. The statement that Spanish has only 20,000 words is, therefore, inaccurate.

The large unabridged English dictionaries may contain 260,000 words, as they include most words that have been used in the English language since the sixteenth century, a period of four hundred years. A very large proportion of these words are obsolete or obsolescent. It would be interesting to learn how many words would be left if all obsolete words were removed from the unabridged English dictionaries.

But, after all, the number of words that are collected in a dictionary does not throw much light on the number that are actually used. It has been estimated that the man of little education uses from 1,500 to 2,000 words, while the highly educated man, especially if he be a writer, may use from 5,000 to 10,000. This is his active vocabulary. His passive vocabulary would be much larger. By passive vocabulary we mean the words that one uses rarely or never, but the meaning of which one knows more or less accurately when one hears them or sees them. It is a safe guess that the number of words an educated Englishman, North American, Frenchman, German, Italian, Spaniard or Spanish American uses differ very slightly.

The Spanish language is spread so widely over the surface of the earth and is spoken in so many countries that it has of necessity acquired a vast number of new words to express new ideas or to serve as names of new animals, plants, foodstuffs, etc. One dictionary that I possess has 12,000 such words, which are either new or are old words used in a new sense. In this respect, English and Spanish, as the languages of the two chief colonizing peoples of modern times, have added to their native stock more new words than have any of the other languages of western Europe.

I have been struck repeatedly by the fact that while one language will have separate words for things that differ only slightly in meaning, another language will have only one word for these same things. Thus, for instance, in Spanish *fire* in general is *fuego*, while an open fire in the grate is *lumbre* or *candela* and a *fire*, meaning a building on fire, is *incendio*. In the expression *bedroom*, the Spanish for *room* is *habitación*, *cuarto*, or *alcoba*—these all differ slightly in meaning; in *drawing-room* *room* is *sala*, while when one says *eight-room house* *room* is *pieza*. Why do the Spaniards feel the need of using so many words to express *fire* or *room*, while English gets along with fewer? I do not know. In other cases, English uses two or more words where Spanish uses only one.

An exact count of the number of spoken words in the active vocabulary of human beings would give most interesting results, but it would be very difficult to make. The number would differ with every individual. As a rule, the more a man has traveled and read and mingled with other people, the

larger his active vocabulary will be. A count of the words used by an author in his published writings is not a true index of his active vocabulary, as writers are forever copying words or expressions which they have heard or read but which may not enter into their active vocabulary at all. Shakespeare is reported to have used the surprisingly large number of fifteen thousand words. I wonder what proportion of these words he could use in conversation—probably not more than half of them—, but this is pure guessing.

When it comes to comparing the number of words in two languages, many almost insuperable difficulties appear. Shall we omit all obsolete words, and if we do, which words are obsolete? A word may be obsolete in one part of the country and in common use in another part, as, for instance, the word *pail*, which is obsolete in some of our southeastern states. Shall each of certain words be counted as one word or as more than one word? A *sucker* is one who sucks. A shoot from the lower part of a plant, which sucks up the plant's sap, is called a *sucker*. In the United States, one who is easily duped is often spoken of as a *sucker*. There is a certain species of fish that sucks—or is supposed to suck—its food from the bottom of the water, and which is therefore very properly called a *sucker*. And the people of Illinois—whether they are fond of these suckers or not, I do not know—are called *suckers*. Now, shall we count *sucker* as one word or as five? Both phonetically and etymologically it is one word, but if we should translate it into Spanish, we should certainly have to use five separate words. These are only a few of the complications that appear when one undertakes to make an accurate study of the number of words in use in a given language or to compare the number of words in each of two languages. Just how many words are used in English and in Spanish no one knows, but I am of the opinion that the number used in the two languages does not differ greatly.

E. C. HILLS.

UNIVERSITY OF CALIFORNIA.

### MATERIALS FOR THE STUDY OF MEXICAN LITERATURE IN THE GARCÍA LIBRARY

During the past year the University of Texas has acquired a collection which is of especial interest to those interested in Spanish America, for it contains, not only one of the rarest collections of Mexicana known, but is especially rich in basic materials for the study of Mexican literature. This library—the fruit of more than twenty years search for materials which would tell the true history of Mexico—belonged formerly to Genaro García, at one time the director of the National Museum of Mexico, but better known as the writer and editor of some fifty volumes which deal with the history of Mexico. His death in 1920 made necessary the sale of his library, which was purchased by the University of Texas at a cost of one hundred thousand dollars.

At this time it is impossible to give a complete account of the section which is devoted to Mexican literature, as all of this is still uncatalogued,

but some general idea may be of interest. The period from 1520 to 1920 is covered by approximately three thousand volumes. For the sixteenth century only reproductions and a few manuscripts have been noted as yet. But from 1600 until the close of the revolutionary period, scarcely an imprint mentioned by Medina in his comprehensive work, *La Imprenta en México*, is missing. Indeed here are many which were unknown to Medina, and which will furnish an interesting supplement to his work. Among the items of special interest are the collections of poems which were offered in the prize competitions at the University of Mexico, the numerous poems inspired by the arrival of various viceroys, and the poems which have an historical interest. Even rarer are the three volumes of the first edition of the poetical works of Sor Juana Inez de la Cruz. The first editions of her prose works are also present.

For the revolutionary period the collection is probably unequalled. Such men as Alemán, Agreda y Sánchez, and Andrade, collected the material which was later bought by García. Bound in parchment, many volumes which appear to contain a single work, will be found to contain as many as a hundred different articles written and printed during the revolutionary period, some in Spain, some in Mexico, others in South America. Among these are collections of poems, some published singly, some in series, picked up here and there by some bibliophile and preserved for future students of this period of American life. The material for a study of Fernández de Lizardi may suggest the unmined wealth of the collection. In addition to the various editions of his better known works, such as the *Periquillo* and the *Quixotita*, there are hundreds of other publications—single articles, newspapers, broadsides, and other books. Certainly no bibliography of this writer could be considered complete until the scattered material written by him, which this collection contains, had been examined.

From 1821 on the collection contains all the well known works of Mexican writers, and many others which may deserve a better fate than has been accorded them. One group of about a thousand unbound volumes was bought by García from the editor of *El Tiempo*—these were autographed copies which had been sent for reviewal. There are perhaps a hundred volumes in manuscript—dramas, poems, and a few in prose.

To call attention to the literary material without mentioning the other fields which the collection touches would be manifestly unfair. Here are old missals, rich in the illuminations of the Middle Ages, which were printed before America was discovered; old geographies which show North America as a mere speck on the map; text books of European and Mexican schools in the sixteenth and seventeenth centuries; first editions of such works as Thomas More's *Utopia*, decorated by Holbein and autographed by the first bishop of Mexico; broad sides of Lope de Vega; documents concerning Spain in the seventeenth century unknown to bibliographers;—all of which serve merely as background for the real core of the collection—Mexican history. In this field there is almost everything known pertaining to Mexico, from the picture writing of the Aztecs to the present day. In



addition to the bound books, there are approximately four hundred thousand pages of manuscripts, many of which formed the private archives of the presidents of Mexico. In this section are letters of Hidalgo, Morelos, Guerrero, and Iturbide, as well as the first draft of the *Plan de Iguala*.

It is the hope of the University of Texas to print a catalogue of the García Library as soon as practicable. In the meantime inquiries concerning special items will be welcomed. Requests for transcripts of rare books and manuscripts have already been furnished to specialists from New York to Mexico City. The enthusiasm of various specialists who have examined the collection leaves small room to doubt that the García Library is one of the most valuable collections of Hispanic-American history and literature to be found in the United States.

J. R. SPELL

UNIVERSITY OF TEXAS

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## ANNOUNCEMENTS OF THE PRESIDENT

### COMMITTEE ON NOMINATIONS

In pursuance of the by-laws of our constitution the president begs to announce the appointment of the following committee to make nominations for the officers of our Association for the year 1924:

Mr. George W. H. Shield, Los Angeles High School, chairman.

Miss Elizabeth Campbell, High School, Phoenix, Arizona.

Professor J. P. Wickersham Crawford, University of Pennsylvania.

Professor Arthur L. Owen, University of Kansas.

Mrs. Medora L. Ray, Washington Irving High School, New York.

C. SCOTT WILLIAMS,

*President.*

### NEW ASSOCIATE EDITORS

By vote of the Executive Council, the following persons have been appointed Associate Editors of *HISPANIA* for the term 1923-1925:

Professor Alfred Coester, Stanford University.

Professor George Irving Dale, Washington University, St. Louis.

Professor Henry Grattan Doyle, George Washington University, Washington, D. C.

C. SCOTT WILLIAMS,

*President.*

## THE SUMMER SESSION FOR FOREIGNERS OF THE CENTRO DE ESTUDIOS HISTÓRICOS, MADRID, 1923

### THE ELEVENTH SUMMER SESSION FOR FOREIGNERS

The Eleventh Summer Session (1922) for foreign students in Madrid was most successful. There were registered 132 students of various nationalities. Mr. Charles P. Wagner of the University of Michigan, representing the American teachers of Spanish; D. José Rodríguez Carracido, President of the University of Madrid, as the representative of the Spanish Government; and D. Tomás Navarro Tomás, representing D. Ramón Menéndez Pidal, President of the Session, delivered addresses at the inaugural exercises. The well-known poet José Moreno Villa read some of his excellent poetry, and the pianist Verdión interpreted with masterly skill works of the Spanish composers Albéniz, Falla, and Granados. Parties, concerts, and dances were held frequently in honor of the visitors. There were several lectures in addition to those included in the regular program. The special lecture of D. Ramón Menéndez Pidal was upon the topic *Los Juglares en España*. D. Eugenio López-Aydllo interviewed several professors and students, and published in the daily paper, *Heraldo de Madrid*, a series of very interesting articles on the aims and scope of the Session.

### THE TWELFTH SUMMER SESSION FOR FOREIGNERS

July 9 to August 4, 1923.

**Purpose and Arrangement of the Session.** This Session is organized by the *Centro de Estudios Históricos*, an institution established by the *Junta para Ampliación de Estudios e Investigaciones Científicas* of the Ministry of Public Instruction and Fine Arts, and devoted to teaching and research work on History, Philology, Art, and Spanish Institutions. Valuable assistance is lent by the University of Madrid and other Spanish educational centers. The Session is supervised by D. Ramón Menéndez Pidal as President of the C. E. H.\*, and placed under the immediate direction of D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H. The aim is to offer to foreigners who are engaged in teaching Spanish, or who wish to become familiar with our language and literature, an opportunity of extending their knowledge by means of a brief, intensive, and well-ordered cycle of lectures and practical classes, given by specialists in their respective fields. The instruction is supplemented by lectures on the history, fine arts, geography, and social life of Spain, and by visits to places of interest in and about Madrid. This Session, by virtue of the eleven years' experience and the constant advice received from eminent American and English scholars and educators, has reached a high standard of instruction, both scientific and practical, completely suited to the needs of English-speaking persons. The program

\* C. E. H.: Centro de Estudios Históricos.

for 1923 marks a considerable improvement over those of previous years. Academic work will begin on Monday, July 9, at 8:30 A. M. This same day at 10 P. M. the inaugural ceremonies will take place in the presence of the Director of the Session, the President of the University of Madrid, and the eminent poet Juan Ramón Jiménez who will give a reading of poems.

## GENERAL COURSE

### LECTURES

**The Cid in History and Literature.** Lecture by D. Ramón Mendéñez Pidal, Professor of Romanic Philology in the University of Madrid; Director of the C. E. H.; member of the Reales Academias Española y de la Historia, Institut de France, Hispanic Society of America, and British Academy; Doctor honoris causa of Oxford University, University of Toulouse; etc.

**Don Quixote and Don Juan.** Lecture by D. José Ortega y Gasset, Professor of Metaphysics in the University of Madrid, essayist, foremost speaker of modern Spain.

**Critical Resumé of Spanish Literature: Representative Works and Authors of Each Epoch.** Ten lectures by D. Felipe Morales de Setién, Associate of the C. E. H., and Professor of Spanish Literature in the University of Southern California.

**Historical Survey of the Spanish Language, with Special Attention to Certain Questions of Syntax, Vocabulary, Phrases, and Peculiar Sayings and Idioms.** Ten lectures by D. Dámaso Alonso, Associate of the C. E. H. and Assistant Professor of Spanish in the University of Berlin.

**Spanish Phonetics Specially Applied to the Practical Teaching of Pronunciation.** Ten lectures (illustrated) by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H.

**Spanish Art: Summary of Artistic Life in Spain.** Four lectures (illustrated) by D. Elías Tormo, Professor of the History of Art and Vice-President of the University of Madrid, Member of the Reales Academias de Bellas Artes y de la Historia.

**Significance of El Greco in Spanish Painting.** Illustrated lecture by D. Manuel B. Cossío, Professor of Pedagogy in the University of Madrid, Director of the National Pedagogical Museum, art critic and author of *El Greco*, the standard work on this painter.

**History of Spain.** Three lectures by D. Enrique Pacheco de Leyva, Associate of the C. E. H. and Corresponding Member of the Real Academia de la Historia.

**Characterization of the Spanish Geographical Divisions.** Two lectures (illustrated) by D. Juan Dantín Cereceda, Associate of the C. E. H. and Professor of Geography in the Institute of San Isidro of Madrid.

**Participation of the Spanish Woman in National Culture.** Lecture by Srta. María de Maeztu y Whitney, President of the Residencia de Señoritas of Madrid, Doctor of Laws honoris causa of Smith College.

**Scientific Renaissance in Contemporary Spain.** Lecture by D. Manuel G. Morente, Professor of Philosophy in the University of Madrid.

**Public Instruction in Spain.** Lecture by D. Lorenzo Luzuriaga, Inspector of Primary Instruction and Member of the National Pedagogical Museum.

### PRACTICAL CLASSES

**Practice of Syntax and Grammatical Comment,** on selected texts from modern authors. Ten hours, by several professors under the direction of D. Dámaso Alonso.

**Exercises in Translation.** Weekly exercises to be done by the students outside of the class-room in connection with the classes on Syntax, and submitted to the professors for correction and comment. For translation from English into Spanish, selections from Robert Louis Stevenson; from Spanish into English, from Benito Pérez Galdós.

**Practice of Vocabulary,** on conversational themes concerning phases of ordinary daily life. Ten hours, by several professors under the direction of D. Felipe Morales de Setién.

**Exercises in Composition,** on impressions of travel, excursions, visits, and lectures. Weekly outside exercises in connection with the classes on Vocabulary.

**Exercises in Dictation,** with explanation of the essential rules of Spanish Orthography. Weekly exercises in connection with the classes on Vocabulary.

**Practice of Phonetics** and correction of defects of pronunciation. Twenty hours by several professors specially prepared for this work, under the direction of D. Tomás Navarro Tomás. Text: Navarro Tomás, *Manual de Pronunciación Española*.

**Exercises in Phonetic Transcription,** gradually following the questions explained in the General Lecture Course on Spanish Phonetics. Weekly outside exercises in connection with the classes in Phonetics.

The Session will place special emphasis on the necessity on the part of the students of using only Spanish in and outside of the class-room. The use of other languages at any time will be strongly discouraged.

### SPECIAL COURSES

These courses are elective. Their purpose is to deal with certain subjects in a more specialized manner than the required General Course permits. Students may register in any of these courses, in connection with the General Course. They will be held at different hours in order to avoid conflict.

1. **Contemporary Spanish Novel.** Ten lessons by Srta. Matilde Huici, Professor of the Instituto-Escuela of Madrid.

2. **Modern Spanish and Spanish-American Poets.** Ten lessons by D. Enrique Díez-Canedo, Professor of the Central School of Languages, Secretary of the Bureau of Spanish Cultural Relations in the Ministry of State, eminent poet, Literary Editor of *El Sol*.

3. **Study of Intonation in the Spanish Language**, with comparative examples from other languages. Ten lessons by D. Tomás Navarro Tomás.

4. **Spanish Popular Music: Regional Songs and Dances**, with musical examples. Ten lessons by D. Eduardo Martínez Torner, composer and critic of music.

5. **Practical Course in Commercial Spanish**. Twenty lessons by D. José A. Torá, Chief Accountant of the National Mint.

**Excursions and Visits.** On week-end there will be excursions to Segovia, La Granja, Toledo and the Escorial. The Royal Palace, the Royal Armory, the National Archeological Museum and the Prado Gallery will also be visited. Excursions and visits will be under the direction of the well-known experts, D. Elias Tormo D. Francisco Barnés, D. Pedro Blanco, D. Francisco J. Sánchez Cantón and D. Ricardo de Orueta. Admittance to the principal Museums of Madrid will be free for students of the Session.

**Formation of Groups.** To intensify the personal work of the student, as many groups as are necessary will be organized in order that there may be no more than ten persons in each group. To accomplish this, a previous classification is indispensable. Persons arriving after the beginning of the Session may attend the Lectures from the date of their registration, but will have to wait until the following day for entrance into the Practical Classes.

**Distribution of Time.** Lectures and Practical Classes of the General Course will be given Monday to Friday from 8:30 A. M. to 12:30 P. M., leaving Saturday and Sunday free for rest, visits to museums, and excursions outside Madrid. The afternoon hours, most suitable for visits to shops, parks, and general attractions of the city, will be free. The Special Courses, however, will be scheduled for the afternoon, but leaving free the most convenient hours for visits to the city and general relaxation. One of the lectures of the General Course will be given each Monday from 10 to 11 P. M., except the first Monday, which is devoted to the inaugural exercises. On Wednesday and Friday evenings, literary and artistic festivals, dramatics, concerts, informal parties, and dances will be given by the Residencia in honor of the visitors. There will be one holiday, July 25, St. James's Day, the classes of this day being given on Saturday, July 28. At the beginning of the Session a program will be published detailing the activities of each day.

**Certificates of Attendance.** Students who have attended not less than sixty hours of lectures, practical classes, excursions, and visits, may obtain a Certificate of Attendance. Each excursion-day counts for six hours of attendance.

**Final Examinations for the Diploma.** In order to obtain the *Diploma de Suficiencia* certifying an adequate knowledge of the Spanish Language, it will be necessary to pass the following final tests: I. Dictation of a Spanish passage; 20 minutes. II. Translation, into one's own language, of a Spanish passage with the help of a pocket-dictionary; 1 hour. III. Translation into Spanish of a passage in one's own language with the help of a pocket-dictionary; 1 hour. IV. An original composition, without the aid of a dic-

tionary, on one of the subjects of Spanish Literature explained in the Session, and selected from three proposed by the tribunal; 2 hours. V. Phonetic transcription of a Spanish passage with the aid of the *Manual de Pronunciación*; 1½ hours. Due consideration will be given to the work performed during recitations. Those students will obtain the Diploma who receive a grade above 60, the maximum being 100. Students desiring credit for Special Courses must pass other written tests on the subjects taken. The value of the Diploma is fully recognized in foreign countries. The University of Columbia and other institutions give credit for it. An attempt will be made by the Instituto de las Españas and The American Association of Teachers of Spanish, to obtain a standardized credit in all universities and colleges of America.

**Tuition Fees and Other Expenses.** *Persons intending to register should make application as soon as possible, to facilitate arrangements for the Session.*

<i>Fees for Summer Session</i> .....	125 pesetas
<i>Fee for Special Courses (elective)</i> .....	30 pesetas for each course
<i>Certificate of Attendance</i> .....	5 pesetas*
<i>Diploma de Suficiencia</i> .....	10 pesetas*

Fees to be paid in Madrid on receipt of the registration card. They may also be sent by draft before the opening of the Session, in which case the registration card will be forwarded. Persons who arrive after the first two weeks, will pay the fee of 75 pesetas, irrespective of the time of arrival. Other voluntary expenses are those connected with excursions and purchase of a few books, which do not usually exceed 200 pesetas.

**Lodging in Hotels and Boarding-Houses.** The cost of board and lodging in Madrid varies from 8 to 20 pesetas daily in second-class hotels and boarding-houses. First-class hotels command higher rates. The management of the Session furnishes lists, but does not hold itself responsible. Students are advised to go to a hotel upon arrival, and later, from the list offered by the Secretary's office, to find a permanent place.

**Residencia de Estudiantes.** All the lectures and classes of the Session will be held at the Residencia de Estudiantes, situated in the most modern and fashionable part of the city. The Residencia, an official institution, now occupying splendid new buildings, is open to both sexes from June 15 to September 15, and has single and double (two beds) rooms, baths, shower-baths, medical attention, well-equipped classes and laboratories, a library with several thousand volumes, gardens, and athletic fields. About fifty Spanish professors and students live there, making necessary the use of Spanish. At the tables several Spanish persons will maintain conversation in Spanish. The use of Spanish will be strictly enforced at all times, penalizing those who break this rule. The price of board and lodging varies from 14 to 20 pesetas a day. There are two types of rooms: (a) for one person, 20 pesetas a day; for two, 16 pesetas each. (b) for one person, 17 pesetas; for two, 14 each. This represents a small increase which has been deemed advisable in order to give better service. Meals will be of excellent quality and adapted as far as

\* To be paid at the end of the Session only by students who make application for these documents.

possible to the tastes and habits of the foreign visitors. Students should have their correspondence addressed to *the Residencia de Estudiantes, Calle del Pinar 19, Madrid, Spain. Persons who wish to reserve rooms in the Residencia are requested to make application as soon as possible.*

**Secretary, Exchange of Conversation, Private Lessons.** The *Secretaria de los Cursos para Extranjeros, Almagro 26, hotel, Madrid, 4* (after July 1, in the *Residencia de Estudiantes, Pinar 19, Madrid*) will answer any inquiries from prospective students. During the Session, the Secretary, Srta. Matilde Huici, has office hours for consultation, supply of railway tickets, arrangement of itineraries, etc. Arrangements for private tutoring or exchange of conversation can thus be made, also for instruction in dancing, music, painting or other subjects the student may desire.

**General Information. Services Without Charge of the Instituto de las Españas, as Official Representative of the Centro de Estudios Históricos in the United States.** Persons who are interested in travel and study in Spain, whether in conducted groups or under their own arrangements, and who wish to register provisionally for the Session; those who wish to reserve rooms in the Residencia (by means of a deposit of \$5); to obtain lodging in boarding-houses or hotels, estimates of total expenses, advice on itineraries, data about conditions in Spain, letters of introduction, or any additional information, should address

PROF. JOAQUÍN ORTEGA,

(In charge of the Division "Studies in Spain" in the Instituto de las Españas)  
UNIVERSITY CLUB,  
MADISON, WIS.

### AUTUMN AND WINTER COURSES FOR FOREIGNERS

Centro de Estudios Históricos, Madrid

Autumn Session: October 8 to December 19, 1923

Winter Session: January 14 to March 27, 1924

**Spanish Phonetics Especially Applied to the Practical Teaching of Pronunciation.** Twenty lessons by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H.

**Spanish Language: Historic Phonetics, Morphology, Syntax and Lexicography.** Twenty lessons by D. Américo Castro, Professor of Spanish Literature in the University of Madrid.

**Spanish Literature: First Part (Middle Ages and the Renaissance)** during the Autumn Session; **Second Part (From the Golden Age to Romanticism)** during the Winter Session. Twenty lessons in each Session by D. Antonio G. Solalinde, Professor of the C. E. H.

**Commercial Spanish.** Twenty lessons by D. José A. Torá, Chief Accountant of the National Mint.

**Practical Classes,** on reading of texts, conversation, and pronunciation. Thirty lessons. In connection with these classes there will be exercises in

composition, translation, and phonetic transcription. The students will be divided into small groups.

**Special Courses.** Supplementary courses of ten lectures each will be organized for **Spanish Art** (architecture, sculpture, painting), **Music**, **Single Periods of Spanish Literature**, **Special Study of Spanish Intonation**, etc. Detailed programs will be ready in March, and sent to any address upon request.

**Hours of Classes.** Definite schedule is announced later. Usually classes are held every day except Saturdays from 5 to 8 P. M.

**Certificates.** At the end of each term certificates of attendance will be given. Certificates of scholarship will be awarded upon examination.

**Registration Fees.** Each course: 40 pesetas. Special courses: 30 pesetas. Students may elect any of the courses offered, but a minimum of three courses is required to have a right to the certificate.

**Information.** For information, registration, etc., please apply to the SECRETARÍA DEL CURSO PARA EXTRANJEROS, Almagro 26, hotel, Madrid, 4, or to PROF. JOAQUÍN ORTEGA (in charge of the Division "Studies in Spain" in the Instituto de las Españas) UNIVERSITY CLUB, MADISON, WIS.

President  
RAMÓN MENÉNDEZ PIDAL

Secretary  
ANTONIO G. SOLALINDE



## THE LOCAL CHAPTERS

**THE NEW YORK CHAPTER.**—The first meeting of the school year was held on the 14th of October at the School of Mines building of Columbia University. The principal address of the evening was given by Professor Federico de Onís of Columbia University on the life and work of the distinguished Spanish writer Azorín.

At the session of November 11th Miss Brita Horner and other members of the local chapter who spent the summer in Mexico presented an unusually interesting exhibit of Mexican realia such as might be used in the Spanish class-room. The exhibit consisted largely of drawn work, blankets, rugs, filigree, pottery, toys and trinkets of all sorts, postal cards, etc. Miss Horner also gave a most interesting account of her experiences at the summer session of the University of Mexico which was attended by many American teachers and students and made an eloquent plea for a more sympathetic attitude on the part of North Americans for our southern neighbors.

The program of this meeting ended with an address by Professor Federico de Onís who gave courses in Spanish literature at the Mexican summer session on the educational and economic problems of Mexico.

**THE TEXAS CHAPTER.**—The officers for the year, elected in the spring of 1922 are the following: Mr. Charles Qualia, President; Miss Dorothy Schons, Vice-President; Miss Pella Phips, Recording Secretary and Treasurer; Miss Lillian Webster, Corresponding Secretary.

The first meeting for the fall was held October 16 at the home of Mr. and Mrs. J. R. Spell. Mr. Spell is instructor in Spanish at the University of Texas. The principal address of the meeting was given by Miss Schons who spoke of her summer trip to Porto Rico. To her interesting account of the country and the work of the summer school there she added an interesting exhibit of Porto Rican realia, especially work made by the natives of the island.

The program closed with reviews of Spanish textbooks by Professor C. M. Montgomery of the University of Texas.

**THE LAKE ERIE CHAPTER.**—Under the auspices of the Lake Erie Chapter organized in May, 1921, the members of the Spanish classes of the Chatauqua Summer School enjoyed an evening last August in Alumni Hall of the Chatauqua Library and Scientific Circle. Although of greatly varying age and degrees of progress in Spanish, all entered heartily into the spirit of the songs and games. The principal speaker of the evening was Miss Nettie Wilbur, formerly a teacher in a private school of South America. Miss Maude R. Babcock of Dunkirk High School, New York, and member of the Executive Council of our national Association gave a brief account of the Pan-American Conference of Women held in Baltimore.

Refreshments were provided in the tea-room by the generous hospitality

of Mr. C. E. Yates of Colgate University. Five new members were enrolled in our Association.

**THE KANSAS CHAPTER.**—*El día de la lengua* was celebrated with an all day meeting at the University of Kansas last April. Sixty members of the Association were in attendance. The meeting given in the morning was of a pedagogical nature; the afternoon session was devoted to commemorating Cervantes' death and to the inauguration of the Kansas branch of the Instituto de las Españas. In the evening after the banquet the comedia *La Rosina es fragil* was presented.

The fourth annual meeting of the Kansas Chapter and of the Spanish Round Table was held on October 20 in the Academic High School, Topeka. Seventy members were present. A luncheon was served at noon in Pelletière's Tea Room, after which *palabras de sombrementesa* were pronounced by Mr. Julio Valdés, Mr. C. Montoliu and Professor José M. Osma.

Professor Arthur L. Owen of the University read a scholarly paper on Spanish Literature in which he emphasized the necessity of teaching Spanish Literature, even to our elementary classes. A committee was then appointed, with Miss Agnes Brady as chairman, to investigate what is being done in the elementary classes throughout the state and to ascertain also to what extent the teaching of Spanish literature is feasible.

Miss Violetta Garrett gave an interesting and informal talk on her summer spent in Spain. This was followed by a delightfully realistic discussion on Mexico and the University of Mexico by Miss Katherine Redding. Miss Olinda Meeker then read an interesting paper entitled "The Place of Spanish Conversation in the Classroom." The last number on the program was an address by the President of the chapter, Professor José M. Osma, who gave a most sympathetic and eloquent address on Spanish culture and its influence on the various peoples of the old and new world.

The aims and purposes of the national Association were explained by Professor Thomas A. Fitzgerald. A business meeting followed and the following officers were elected for the year 1922—1923: President, José M. Osma; Vice-President, Miss Marie Crawford; Secretary-Treasurer, Miss Zeline Morell.

**THE COLUMBUS CHAPTER.**—The Columbus Chapter of the American Association of Teachers of Spanish held the first meeting of the year at the Chittenden Hotel, Columbus, on the 28th of October. The first speech of the meeting was by Professor William S. Hendrix of the Ohio State University, who addressed the members on various matters of interest to the chapter and the national Association. Following this address interesting accounts of their travels through Spain and their summer school work were given by Mr. G. N. Graham and Mr. R. L. Grismer, both instructors in Spanish at Ohio State University.

The officers of the Columbus Chapter for the present year are: President, Professor William S. Hendrix; Vice-President, Miss Grace Anderson; Secretary-Treasurer, Mr. D. P. Rotunda; Corresponding Secretary, Miss Stella M. Reel. Miss Reel is teacher of Spanish at East High School, Columbus, Ohio.

**THE ARIZONA CHAPTER.**—The Spanish Section of the Arizona State Teachers Association met at the University of Arizona, Tucson, in Room 510, Liberal Arts Building on the 28th of November, 1922. The meeting was called to order by the Chairman, Mrs. P. M. Bogan and it was voted to form a State chapter of The American Association of Teachers of Spanish. Twenty-three members were enrolled in the new chapter. A Constitution was adopted, and the following officers were elected: Miss Eddy, Phoenix High School, President; Miss Ethel Brown, Nogales, Vice-President; Miss Ruth Brown, Phoenix, Corresponding Secretary; Mrs. P. M. Bogan, Tucson, Secretary-Treasurer.

Miss Helen S. Nicholson, Asst. Prof. of Spanish in the University of Arizona then read a very interesting paper on "Minimum Requirements in High School Spanish," and following the discussion of this paper a committee was appointed to work out a tentative Two Year Course of Study for the use of High Schools in Arizona. The Chairman of this Committee selected the following members as assistants: Miss Eddy, Phoenix; Miss Edwards, Phoenix; Miss Celaya, Chandler; Mrs. Bogan, Tucson. The Committee met the following day and have prepared a Course of Study which will be mailed to all members not later than December 15, 1922. It was also decided to prepare for publication at an early date, under the auspices of the new Arizona Chapter, an active vocabulary for the use of Spanish students.

**NORTHERN CALIFORNIA CHAPTER.**—It takes a luncheon to bring out the members of this chapter. On May 27 the regular meeting took the form of a luncheon with 35 guests present. Professor Espinosa was toastmaster, and Sr. Garcia Huidobro, consul for Chile and Miss Montiel of Costa Rica were the guests of honor. Sr. Huidobro has proved a most unselfish friend to the chapter, having come to our rescue several times in a most genial and generous manner. At this meeting he spoke to us on the Art of Chile and Miss Montiel on Costa Rican Literature.

The Chapter held two sessions during the Institute in October. One session was given up to reports on Mexico by teachers who had attended the Summer School in Mexico. Miss Mary Miller illustrated her talk with many interesting objects which she had brought with her. Sr. Huidobro again delighted us with an address on Chilean Poets. The second session was devoted to two addresses, one on South American Poets by Prof. E. C. Hills, University of California, and the other by Prof. Rudolph Schevill, also of the University of California.

One of the most successful meetings of the year was held December 2. At this meeting Mrs. Cornish gave us a glimpse of the familiar poets of Spain of the Romantic Period in the 19th century. She did not enumerate authors and their works, but took us to some of their intimate circles where the poets exchanged their views and lived their life. Miss Berroeta traced the feminist movement in Chile from the early traditional beginnings down to our day, showing the evolution of the rigid, meager life of the woman of Chile to the times when she took her place by her brother

and became a member of the University, claiming her right of sharing in his intellectual, professional, economic and social life. This talk was very illuminating and met with a very enthusiastic group of listeners. Miss Jacobs of the Stanford High School presented in a coördinated whole the various interesting bits of her trip to Spain. She had brought with her some souvenirs of her visit, in the shape of lace, embroidery, Toledo jewelry and a number of card-board dolls that were a fine illustration of well-known types, one being a member of a "Confraternity" seen in the Procession of Holy Week in Seville.

It was decided that the next meeting should be an open meeting where every one will bring his or her own problem of whatever nature it may be.

**THE LOS ANGELES CHAPTER.**—On November 4 the Santa Ana High School entertained the Modern Language Association of Southern California in the most charming manner. In the morning the French and Spanish sections met separately, coming together again for luncheon and a short business meeting.

The Los Angeles Chapter of the American Association of Teachers of Spanish was called to order by Miss Merriman, the president, at 11:15 in the Music Hall of the Santa Ana High School. After the reading of the minutes, two Spanish songs were sung by a group of students of Miss Ruth Frothingham, who played the accompaniments. An interesting talk on Juan de Dios Pesa was then given by Mrs. Hubbard of the University of California Southern Branch. This talk was of a first-hand nature, being based on intimate acquaintance with the author's family. After a discussion of plans for the December meeting, at which time the Los Angeles Chapter would be host to the National Association, the meeting was adjourned.

About 120 members enjoyed the luncheon which followed the French and Spanish section meetings, Miss Estelle Tennis, the president, presiding in her usual happy manner. A delightful program which had been prepared for the occasion follows:

1. Two Spanish songs sung with great spirit and skill by Miss Ruth Frothingham.
2. A few words of welcome by Superintendent J. H. Cranston.
3. A Spanish dance by Miss Josephine Rodriguez.
4. Another speech of welcome by Mr. D. K. Hammond, principal of Santa Ana High School.
5. A violin solo by Miss Emma Hardy.
6. A most able and comprehensive address on "This Matter of Language" by Dr. H. R. Brush of the University of California Southern Branch.

GRACIA FERNÁNDEZ DE ARIAS.

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## SOBRE EL ARTE DE DON RAMÓN DEL VALLE-INCLÁN

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(A Paper Read at the Sixth Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 22, 1922.)

El sistema de que se valió Valle-Inclán para darse a conocer, antes que hubiera escrito casi un renglón, hace pensar en las extravagancias pueriles de los jóvenes románticos de allá por los años de 1835. Salió a la plaza de Madrid desde su nativa Pontevedra como un personaje misterioso y enigmático, gastando quevedos enormes y melena descomunal, envuelta su personalidad en aromas de leyenda, como un príncipe incógnito. Su vida antes de 1895, que es la fecha de su llegada a Madrid, nunca ha querido revelarla, prefiriendo dejar lugar a toda clase de leyendas caballerescas y romanescas que propalaban sus admiradores. La llamada autobiografía que publicó algunos años después *Alma Española*,<sup>1</sup> es una superchería completa. Copio unas líneas: "Este que veis aquí (el texto empieza al pie de un retrato del autor) de rostro español y quevedesco, de negra guedeja y luenga barba, soy yo: don Ramón María del Valle-Inclán. Estuvo el comienzo de mi vida lleno de riesgos y azares. Fuí hermano converso en un monasterio de cartujos y soldado en tierras de la Nueva España. Una vida como la de aquellos segundones hidalgos que se engachaban a los tercios de Italia por buscar lances de amor, de espada y de fortuna."<sup>2</sup> Más adelante nos dice cómo asesinó a cierto lord inglés y cae el lector en la cuenta de que se burlan de él.

Ya antes de salir de Pontevedra había publicado, bajo el título de *Femeninas*, una pequeña colección de seis cuentos amorosos, un poco — aunque no mucho — cargados de color, escritos en una prosa natural

<sup>1</sup> 1903.

<sup>2</sup> Citado por J. Casares, *Crítica profana*, pág. 27.

y correcta, muy adecuada para la expresión de los asuntos de que se trataba, pero sin individualidad alguna. Las frases son relativamente largas y sin ritmo estudiado; las palabras son de uso corriente; hay pocas imágenes y éstas no muy poéticas; en fin, una prosa llana y más o menos vulgar. Esta es la prosa del primer período, del cual escribe el autor: "Amé la soledad y, como los pájaros canté sólo para mí. . . Si hubo alguna vez oídos que me escucharon, yo no lo supe jamás."<sup>3</sup>

A este período pertenecen *Femeninas* (1894), *Epitalmio* (1897), *Cenizas* (1899) y *Adega* (1899), aunque en ésta, publicada en forma algo amplificada varios años después con el título de *Flor de santidad* (1904), se ven ya ciertas indicaciones de la transición a la segunda fase del estilo de nuestro autor.

Representa esta fase la prosa de las cuatro *Sonatas*, escritas desde 1902 a 1905. Estas *Sonatas*, como es sabido, son cuatro capítulos de la historia de la vida emocional de cierto noble linajudo, "feo, católico y sentimental," a la vez que "cínico, descreído y galante," el Marqués de Bradomín. Para contar las hazañas de este caballero legitimista, cuya alma es una mezcla de religiosidad y blasfemia, de misticismo y sensualidad, Valle-Inclán se ha creado un estilo hasta cierto punto nuevo, aunque se haya notado en él algún influjo del Portugués, Eça de Queiroz, y tal vez de poetas líricos modernos de su nativa Galicia. Es una prosa cadenciosa y rítmica, discretamente arcaica, adornada de imágenes, pulida con el más minucioso cuidado. Ya había el autor desarrollado su teoría estilística. Sentía en su alma emociones místicas que no lograba expresar con palabras. Las ideas rehusaron concretarse lo bastante para ser evocadas, pero las sensaciones seguían buscando expresión. Reconoció Valle-Inclán que "hay algo que será eternamente hermético e imposible para las palabras," si se atiende solamente al sentido que les da el diccionario. Por eso determinó acudir al valor que alcanzan los vocablos por el sonido. "El poeta ha de confiar a la evocación musical de las palabras todo el secreto de esas alusiones que están más allá del sentido humano. . ."<sup>4</sup> Se dedica más a la expresión de sensaciones que de ideas, y se satisface si la sensación se produce netamente aunque las ideas queden tal vez algo confusas; trata de hacer sentir y no cuida de hacer pensar. "¡Así el poeta, cuando más obscuro más divino! La obscuridad no estará en él, pero fluirá del abismo de sus emociones que le separa del mundo. . .

<sup>3</sup> *La lámpara maracilloso*, pág. 24.

<sup>4</sup> *I.d.*, pág. 62.

El poeta debe buscar en sí la impresión de ser mudo, de no poder decir lo que guarda en su arcano, y luchar por decirlo, y no satisfacerse nunca."<sup>5</sup> Siguiendo esta doctrina ha pulido y repulido su prosa, sin duda parándose después de escrita cada frase, para leerla en voz alta, con su oído de poeta atento a coger la menor discordancia; escribiendo lento y volviendo a escribir muchas veces, hasta llegar a una perfección de forma verdaderamente asombrosa. Este procedimiento ha dado por resultado un estilo recamado, de una belleza que hace la desesperación de sus críticos. ¿Cómo atacar el estilo de un autor que por toda respuesta sólo necesita comparar una página suya con una del que le critica?

Valle-Inclán ha sido llamado varias veces decadente en son de reproche. La verdad del cargo depende de lo que se entienda por la palabra decadente. Si se quiere decir que pertenece a la escuela de Mallarmé y Paul Verlaine, dista bastante de ser verdad, o más bien no puede justificarse sino con relación a la forma, y esto tan sólo en ciertas obras como las *Sonatas*, donde las impresiones que desea dar el autor se prestan a la prosa evocativa. ¿Qué decadentismo puede encontrarse en las casi brutales *Comedias bárbaras* ni en la tranquila gravedad de las novelas de la *Guerrea carlista*?<sup>6</sup>

El eminente crítico Julio Casares ha querido dividir el estilo de Valle-Inclán cronológicamente en tres periodos, así: primera fase, de 1892 a 1901; segunda fase, de 1901 a 1908; tercera fase, desde 1908.<sup>7</sup> Imposible es negar que el estilo de nuestro autor se ha desarrollado, durante los treinta años que lleva de producción literaria; pero el primer periodo es el único que puede buenamente recibir límites cronológicos, y aun éstos han de ser de una exactitud meramente relativa. Por lo demás la división debe hacerse según los asuntos más bien que por las fechas. Las cuatro *Sonatas* tienen todas un mismo estilo y ninguna otra obra lo tiene exactamente igual, salvo las que son virtualmente refundiciones de éstas, como por ejemplo, *El Marqués de Bradomín* y *Una tertulia de antaño*, o las anteriores que se reproducen en ellas, como *La niña Chole* y *Fué Satanás*. La repetición de las mismas historias (con diferentes títulos), en distintas

<sup>5</sup> *Id.*, págs. 63 y 64.

<sup>6</sup> "A Valle-Inclán le llaman decadente porque escribe en una prosa trabajada y pulida, de admirable mérito formal," dice Rubén Darío en *España Contemporánea*, pág. 313.

<sup>7</sup> Véase *Crítica profana*, cap. VI.

fechas, permite un interesante estudio de su desarrollo estilístico, por medio de una comparación minuciosa de los cambios y arreglos que el autor ha hecho en sus propias frases, al publicarlas por segunda o tercera vez.<sup>8</sup>

El estilo de las *Sonatas* es, para la generalidad de los lectores y tal vez de los críticos también, el estilo de Valle-Inclán. Como triunfo de mera virtuosidad artística, es sin duda el más notable. Dificilísimo sería encontrar en toda la moderna literatura ejemplo más señalado del estilo evocativo que la *Sonata de otoño*. Las impresiones buscadas son las de tristeza otoñal y de tragedia. Copio dos breves muestras.

Tristeza por medio de descripción de paisaje: "Cuando salimos al campo empezaba a rayar el alba. Vi en lontananza unas lomas yermas y tristes, veladas por la niebla. Traspuestas aquéllas, vi otras, y después otras. El sudario ceniciento de la llovizna las envolvía: No acababan nunca."<sup>9</sup>

Atmósfera trágica: "Pensé huir, y cauteloso abrí una ventana. Miré en la oscuridad con el cabello erizado, mientras en el fondo de la alcoba flameaban los cortinajes de mi lecho y oscilaba la llama de las bujías en el candelabro de plata. Los perros seguían aullando muy distantes y el viento se quejaba en el laberinto como un alma en pena, y las nubes pasaban sobre la luna, y las estrellas se encendían y se apagaban como nuestras vidas."<sup>10</sup>

Si estudiamos un poco detalladamente esta fase del estilo de nuestro autor, encontraremos que una parte considerable del efecto conseguido se debe a su manera de emplear los adjetivos. El método más frecuente es el de dos adjetivos pospuestos al sustantivo y ligados por la conjunción *y*, por ej., "Las ramas *verdes y foscas* de un abeto rozaban los cristales *llorosos y tristes*."<sup>11</sup> A veces la repetición de los parés llega hasta el abuso: "Sin ser un donjuanista he vivido una juventud *amorosa y apasionada*, pero de amor *juvenil y bullente*, de

<sup>8</sup> Este estudio lo ha hecho con algunos detalles el ya mencionado J. Casares, *op. cit.*, cap. V, haciendo ver entre otras cosas que Valle-Inclán ha suprimido muchas conjunciones y pronombres relativos, poniendo tres o cuatro frases cortas en lugar de una larga: que ha corregido algunos imperfectos de subjuntivo, substituyendo el más corriente pluscuamperfecto de indicativo — aun quedan bastante numerosos los ejemplos de aquella construcción —, que ha inventado o resuscitado el uso de ciertos participios activos como *cabeceante*, *bailante*, *espumante*, etcétera.

<sup>9</sup> *Sonata de otoño*, pág. 16.

<sup>10</sup> *Id.* pág. 210.

<sup>11</sup> *Id.* pág. 226.



pasión *equilibrada y sanguínea*.”<sup>12</sup> Los adjetivos van generalmente al final de una frase o de una cláusula donde, a veces, llevan el sentido adverbial; otras veces preceden a una comparación. Este uso de dos adjetivos póstpuestos está limitado casi siempre a las descripciones, y es tan frecuente en ellas que frisa a veces en la monotonía. Pero los adjetivos mismos han sido escogidos con tal arte que una simple lista de unos de estos pares basta para indicar la índole de las sensaciones buscadas: *enlutadas y austeras, incierta y moribunda, sepulcrales y medrosos, blanca y monacal, señorial y melancólico, misteriosos y cambiantes*.<sup>13</sup> Con menos frecuencia encontramos una serie de tres adjetivos colocados en las mismas condiciones: “La capilla era *húmeda, tenebrosa, resonante*,”<sup>14</sup> y, a veces, van cuatro: “Mis recuerdos . . . son como una música *lívida y ardiente, triste y cruel*.”<sup>15</sup> Otras, hallamos los adjetivos colocados al principio de la frase, algo separados, en ocasiones, del sustantivo o bien modificando un sujeto de verbo no expresado: “*Velada y queda* desfallecía su voz. Quedó mirándome, *temblorosos* los párpados, y *entreabierta* la rosa de su boca.”<sup>16</sup> Al parecer el autor necesitaba, en todos estos casos, la pausa obligatoria que requieren los adjetivos así colocados, para llamar más la atención y profundizar la impresión que quiere transmitir, porque no hace uso de ninguno de estos procedimientos en los momentos triviales de las novelas.

También es muy rico este estilo en imágenes, metáforas, símiles y esa construcción introducida por *como si* que llaman los gramáticos la “comparación ideal.” Abundan tanto que no cito ninguna por no pecar de prolijo.

El léxico de las *Sonatas* es antes escogido que amplio. Se notará la frecuente repetición de ciertas palabras predilectas como *linajudo, señorial, sombrío, guedeja, quimérico, monacal, barbeto, cándida, lunar*, — voces sonoras, armoniosas y “distinguidas.” Su estilo no es, propiamente dicho, arcaico. El arcaísmo aparente consiste en el empleo de vocablos poco usados o regionales más bien que anticuados. Las frases son cortas y muchas de ellas no tienen verbo. Aquí, como en otras de sus obras, demuestra el autor su prurito de emplear el verbo

<sup>12</sup> *Sonata de estío*, pág. 11.

<sup>13</sup> De la *Sonata de otoño*.

<sup>14</sup> *Id.* 196.

<sup>15</sup> *Id.* 222.

<sup>16</sup> *Sonata de estío*, pág. 110.

scr en construcciones donde la gramática exige *estar*, por ej.. "Era [la carta] llena de afán y de tristeza. . . ." <sup>17</sup>

Mucho hay en esta prosa estudiada y artificial, cadenciosa y rítmica, que resiste al análisis. Es un triunfo de arte, tal vez de ingenio, y a ella debe Valle-Inclán principalmente su enorme reputación, pero no es un estilo apropiado para toda clase de temas ni es el único recurso estilístico que él posee.

Pasando a las tres novelas de *La guerra carlista*, notamos desde el principio que estamos ya en otro terreno. La materia es muy diferente. Las *Sonatas* son emocionantes, eróticas, algo brutales en medio de la belleza y refinamiento del estilo. Las novelas carlistas no son historia, claro está, pero los asuntos están relacionados más o menos directamente con la historia y tienen desde luego un carácter más serio y más profundo. Con un instinto artístico superior a todo elogio, el autor ha sabido variar el estilo por corresponder debidamente con la relativa gravedad de los hechos que narra. *La guerra carlista*, escrita en el estilo cincelado de las *Sonatas*, hubiera resultado casi ridícula. Ahora no es ya cuestión de aventuras amorosas más o menos inverosímiles, sino de cuadros de gentes serias y paisajes sombríos, vistos en un momento trágico y doloroso, pero, al fin, un momento real. Veamos dos frases de la primera página de *Cruzados de la causa*, primera novela de la serie: "Las mujerucas que salían del rosario, viéndolos cruzar el cementerio con tal prisa, los atisbaron curiosas sin poder reconocerlos, por ir encapuchados los jinetes con las corazas de juncos que usa la gente vaquera en el tiempo de lluvias, por toda aquella tierra antigua. Pasaron los jinetes con hueco estrépito sobre las sepulturas del atrio, y las mujerucas quedáronse murmurando apretujadas bajo el porche, ya negro, a pesar del farol que alumbraba el nicho de un santo de piedra."

La prosa de estas novelas se acerca bastante menos a la poesía que la de las otras; las frases son más largas y menos rítmicas. Las palabras están escogidas con más atención al significado que al sonido; la adjetivación es menos estudiada. Resulta una prosa bella, eso sí, pero una prosa más llana, más sencilla, y más sobria. Desde el punto de vista estilístico las tres novelas son iguales. La transición es menos brusca de lo que se podría imaginar, porque la última *Sonata*, la de invierno, se acerca algo por el asunto a la primera de la serie carlista, y el estilo característico de las *Sonatas* está en ella un tanto modificado.

<sup>17</sup> *Sonata de otoño*, pág. 9

Las dos *Comedias bárbaras*, *Aguila de blasón*<sup>18</sup> y *Romance de lobos*<sup>19</sup> no entran propiamente en esta comparación por ser novelas dialogadas.

Falta decir dos palabras sobre otro aspecto del estilo de Valle-Inclán: la prosa realista. No tengo a mano sino un solo ejemplo de ésta, el librito titulado *La media noche*,<sup>20</sup> que trata de unas impresiones de la guerra mundial. Aquí vemos por lo general frases cortas y enérgicas, palabras modernas y realistas, escogidas sin preocupación de efecto musical. El párrafo siguiente, tomado de la descripción de un ataque de los franceses contra una trinchera alemana puede, con relación a su realismo, sostener comparación con cualquier página de Blasco Ibáñez sobre la batalla del Marne: "Asoman apenas los puntos de los cascos, y los franceses los aplastan a golpes de granada. Al abrigo de la trinchera, desmoronada y llena de muertos, los alemanes hacen fuego de repetición. Acompasados, se echan los fusiles a la cara y disparan. Innumerables largartijas de llama rasgan las tinieblas. La ola de asaltantes, zuavos y legionarios extranjeros, penetra en la trinchera, y un bramido bestial los acoge. Las granadas ponen fuego en las yacijas de paja y en los capotes de los muertos, y el humo y el olor de la carne chamuscada sirve de fondo al clamor de los heridos. Un soldado alemán, envuelto en llamas, corre a través del campo dando gritos."<sup>21</sup> Sólo alguna frase como la siguiente recuerda los procedimientos anteriores: "Y la luna navega por cielos de claras estrellas, por cielos azules, por cielos de borrasca. . . ."<sup>22</sup>

Hemos de confesar que Valle-Inclán no tiene un poder inventivo muy fecundo; no conozco otro novelista que haya utilizado tantas veces su materia ni sacado tanto provecho de ella. Así, quien quiera adquirir todas las obras suyas podrá economizar si sabe que *Historias de amor* contiene los mismos cuentos que *Cofre de sándalo* y *Femeninas*; que el *Jardín umbrío* y el *Jardín novelesco* son más o menos la misma cosa; que *Flor de santidad* es el cuento *Adega* algo amplificado; que la *Sonata de estío* contiene *La niña Chole*, y que *El Marqués de Bradomin* es una colección de fragmentos de las *Sonatas*. Además de esto, la materia misma no es del todo original.

<sup>18</sup> 1907.

<sup>19</sup> 1908.

<sup>20</sup> 1917.

<sup>21</sup> *La media noche* págs. 93 y 94.

<sup>22</sup> *Id.* pág. 16.

El autor ha sabido a veces combinar elementos sacados de distintas fuentes, añadiendo algo de su propia cosecha y revistiéndolo todo con su incomparable prosa, de modo que queda como cosa nueva. Los que han contribuido más son Barbey d'Aurevilly, d'Annunzio, El Abate Casanova y Eça de Queiroz (éste también al estilo). En la *Sonata de invierno* ha copiado casi textualmente varias páginas de las *Memorias* de Casanova.<sup>23</sup> Pero su verdadero mérito no sufriría gran merma si se quitase de su obra toda la parte imitada. Vamos a considerar algunos de los detalles en que se funda dicho mérito.

Uno de éstos, y muy notable, es el saber crear de nuevo, en el siglo veinte, el alma de la raza antigua española, la de su nativa Galicia especialmente. Uno de los elementos más notables en esta evocación del espíritu del pasado es el personaje Don Juan Manuel Montenegro, cuya caracterización es una de las perdurables glorias de su creador. En esta magnífica figura Valle-Inclán se ha propuesto retratar uno de esos hidalgos "mujeriegos y despóticos, hospitalarios y violentos" de las centurias medioevales. El retrato había de ser algo idealizado, hecho según el concepto que de las edades pasadas se ha formado la moderna, concepto no tan exacto como el que representa la historia, pero más humano y más espiritual. Don Juan Manuel es la personificación del gran señor feudal, de dura e hidalga estirpe, fuerte, cruel, licencioso y brutal, pero noble, valiente y caritativo, y con un dejo de sentimiento y ternura en el fondo del corazón. Aunque tortura a su pobre mujer durante muchos años, engañándola "con cuantas mujeres ve," y siendo al fin la causa indirecta de su prematura muerte, nunca deja de amarla. Es el tipo del hombre primitivo, de una fuerza vital demasiado grande para la mezquina vida de la edad moderna. La existencia de semejante personalidad en la época actual es un anacronismo, pero un anacronismo lleno de realidad.

Aunque figura también en la *Sonata de otoño*, en *Los cruzados de la causa* y en varios cuentos, el carácter de Don Juan Manuel está desarrollado principalmente en las dos *Comedias bárbaras*. De la lenta evolución de su ánimo en estos hermosísimos documentos humanos, saca Valle-Inclán una lección moral bastante evidente. Vemos por primera vez al mayorazgo, arrogante y soberbio, rodeado de sus criados que le temen al mismo tiempo que le adoran, de su manceba que le ama tiernamente, con un amor casi filial, de su bufón.

<sup>23</sup> Sobre este punto de la imitación véase J. Casares, *op. cit.*, págs. 97-109.

que él llama la voz de su conciencia. Es el dueño absoluto de todo lo que ve: "Aquí no hay más señor que yo ni más voz que la mía."<sup>24</sup> Su mujer, la noble y desdichada María Soledad, aunque ella también le ama mucho, no ha tenido más remedio que dejarle en la casa que ha profanado tantas veces con otras mujeres, y esto le entristece, aunque guarda su pesar en lo más hondo del alma. Su caridad le ha valido el ferviente amor de toda la gente humilde de sus dominios. "¡Era el padre de los pobres! ¡Era el espejo de los ricos! ¡Era el más grande caballero del mundo!" gritan los criados cuando le creen muerto por los ladrones.<sup>25</sup> Pero vemos también desde el primer momento de dónde ha de venir el castigo de sus muchos pecados. Un grupo de ladrones, capitaneados por uno de los siete hijos del Caballero, entra de noche en su palacio. Tratan de robarle y le dejan por muerto. Don Juan Manuel reconoce al hijo pero no quiere confesarlo. Así, cuando llegan los agentes de la justicia pidiendo informes del atentado, los echa fuera a golpes, blasfemando y rugiendo que él hará la justicia por su propia mano, que "la justicia es buena para las mujeres y para los niños y para los viejos que tienen las manos temblonas, pero que Don Juan Manuel Montenegro todavía no necesita de ella."

La pena de saber que sus hijos son ladrones le roe constantemente. Son unos lobos que le roban durante su vida, pelean encima del cuerpo de su difunta madre, disputándose la herencia, hurtan las joyas del altar y no asesinan al viejo porque él es el más fuerte y el más resuelto. Hace esta degeneración de su sangre, justicia retributiva en Don Juan Manuel.

En el *Romance de lobos* sigue obrando la retribución y vemos decaer poco a poco su brioso espíritu. Con la tristeza viene también la penitencia: "Dios me ordena que me arrepienta de mis pecados. . . . ¡Toda una vida! ¡Toda una vida!"<sup>26</sup> Después de la muerte de su mujer quiere perdonar a sus hijos, dividir sus haberes entre ellos y dedicarse a una vida de devoción y arrepentimiento. Sale con el cayado de peregrino, vaga por el mundo piadoso y humilde, parte su pan con un leproso, quiere dejarse morir de hambre. Pero su cuerpo es muy fuerte todavía y no encuentra la muerte. Sólo había puesto una condición para la entrega de sus bienes, y fué que sus hijos habían de tener siempre abiertas a la caridad las puertas de su casa solariega. Cuando sabe que a esta promesa también han faltado,

<sup>24</sup> *Aguila de blasón*, pág. 80.

<sup>25</sup> *Id.* pág. 54.

<sup>26</sup> *Romance de lobos*, pág. 69.

vuelve a entrar en su casa para echar definitivamente a los ingratos y dividir sus posesiones otra vez entre los pobres. Allí muere a manos de uno de los hijos. Gritan los pobres a una voz: "Era nuestro padre."

Después de esta soberbia figura y bastante inferior a ella, viene el más famoso de los personajes creados por Valle-Inclán, el célebre Marqués de Bradomín. Protagonista de las cuatro *Sonatas*, de la pieza dramática que lleva su nombre y en cierto modo también de la primera de las novelas carlistas, esta reencarnación del sempiterno Don Juan Tenorio ha recibido del autor y del público más atención de la que buenamente merece. La dicha inferioridad no estriba en la caracterización, que es todavía más acabada que la de Don Juan Manuel, sino en el carácter mismo del personaje, quien, además de ser algo repugnante, es menos verdadero. Dudo que haya podido existir nunca ni en España ni en país alguno, un hombre en todo semejante al noble Marqués. Le vemos primero<sup>27</sup> muy joven en Italia, donde lleva el bizarro uniforme de la guardia noble de Su Santidad, y queda su carácter el mismo hasta el fin, egoísta, sensual y cruel, con crueldad a la vez refinada y brutal. El prestigio de su gran nombre, sus hazañas caballerescas, modales cortesanos y bien estudiado arte de agradar, hasta su misma fealdad interesante y melancólica, le dan un atractivo fatal para las mujeres, del cual no vacila en abusar. Desde la bella y desdichada María Rosario,<sup>28</sup> hasta la propia hija del Marqués,<sup>29</sup> pasando por una serie larga de marquesas, condesas y criollas, muchas mujeres le han adorado, pero él, aunque diserta mucho sobre el amor, es incapaz de sentir una pasión desinteresada y generosa. Ya viejo y con un brazo de menos, cuando por fin ha llegado a creer que tal vez en adelante ninguna mujer *nueva* le va a querer, vuelve en busca de una de sus antiguas amantes que tenía olvidada desde hacía largo tiempo. María Antonieta había decidido dedicarse a cuidar de su marido, que estaba gravemente enfermo. Con el más perfecto egoísmo, el noble Marqués apura todas sus artes para robarle la esposa al casi moribundo y, cuando ve que todo es diligencia vana, la insulta con refinada crueldad.<sup>30</sup>

Como queda dicho, el Marqués no figura en las *Sonatas* más que como un Tenorio egoísta y sensual, hasta cierto punto despreciable.

<sup>27</sup> *Sonata de primavera.*

<sup>28</sup> *Id.*

<sup>29</sup> *Sonata de invierno.*

<sup>30</sup> Véase *Sonata de invierno*, pág. 248.

En *Los cruzados de la causa* se nos presenta bajo un aspecto más simpático y más noble. Ya no es cuestión de amores sino de sacrificios y de valor. El Marqués vende sus tres mayorazgos para poder ayudar con el dinero al Rey legítimo, y se muestra valiente y ducho en las cosas de la guerra.

Fuera de estos dos, los demás personajes del autor son retratos más bien que estudios psicológicos. El más notable es el de Santa Cruz, el terrible cura de *Gerifaltes de antaño*, que domina toda la novela con su figura torva y enigmática de bandolero místico, de alma oscura y trágica. Hay toda una larga serie de mujeres, desde la noble María Soledad, esposa de Don Juan Manuel,<sup>31</sup> hasta la cruel y lujuriosa Niña Chole, amante de su propio padre.<sup>32</sup> El tipo más común de carácter femenino es mezcla de amor sensual y temor religioso, que ejemplifican Concha<sup>33</sup> y María Antonieta.<sup>34</sup>

Alguien ha dicho, creo que fué Andrés González Blanco, que Valle-Inclán no toma como objeto de su arte más que lo distinguido, lo aristocrático. Al contrario, uno de los aspectos más sinceros y más perdurables de su obra son los hermosísimos cuadros de los paisajes y de la gente humilde de su nativa Galicia, que pinta en muchos de los cuentos, en *Flor de santidad*, en *Palabras divinas*, en las *Comedias bárbaras*, etcétera. Vemos una tierra primitiva que tiene todo el hechizo del misterio y del eco de unas antiguas civilizaciones ya perdidas, llena de leyendas paganas apenas retocadas ligeramente por la interpretación cristiana. La fe religiosa del pueblo de esta tierra tiene muchos elementos sobrenaturales y supersticiosos. Cuando el rebaño se muere, su dueño busca un saluador y pide el exorcismo propio al caso. Cuando Adega, la zagala sencilla y mística de *Flor de santidad*, ve en un mendicante peregrino a Dios nuestro señor, muchos están prontos a creer en el milagro que cuenta la cándida pastora. La furiosa turbamulta que persigue a la adúltera Mari-Gaila<sup>35</sup> para matarla al pie mismo del altar, se enternece al oír las palabras misteriosas e ignotas de un rezo latino.

Los mendigos, labradores y demás gentes humildes son a la vez antiguos y actuales. Los ha pintado Valle-Inclán sin sentimenta-

<sup>31</sup> *Aguila de blasón.*

<sup>32</sup> *Sonata de estío.*

<sup>33</sup> *Sonata de otoño.*

<sup>34</sup> *Sonata de invierno.*

<sup>35</sup> *Divinas palabras.*

lismo pero con perfecta justicia, idealizándolos ligeramente dentro de su pintura realista. Su habla grave y pintoresca ofrece muchos ejemplos de regionalismos gallegos. El autor nos hace sentir la tragedia de la vida dura y monótona de estas gentes, que no aspiran a más en este mundo que al derecho de ganarse el pan de cada día,<sup>36</sup> y que llevan sus males con paciente resignación, viendo en los golpes de mala fortuna sólo la mano de la divina providencia que no son capaces de entender. Valle-Inclán no cree que las clases bajas puedan encontrar en sí los elementos de su propia redención. Esta les ha de venir desde afuera. "¡Pobres miserables, almas resignadas, hijos de esclavos, los señores os salvaremos cuando nos hagamos cristianos!"<sup>37</sup>

Dentro de los límites de este modesto estudio no he podido intentar más que considerar algunos aspectos del arte de Valle-Inclán como prosista. Para otro día queda examinar sus poesías y el grande influjo que ha tenido sobre la generación joven en España.

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<sup>36</sup> Véase el cuento *Malpocado*.

<sup>37</sup> Véase *Romance de lobos*, págs. 78 a 80.

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## POSSIBILITIES OF THE SPANISH CLASSROOM IN SECONDARY SCHOOLS

(A Paper Read at the Sixth Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 22, 1922.)

It is not the purpose of this paper on "Possibilities of the Spanish Classroom in Secondary Schools" to propound any startling new theories; it is not its purpose to furnish a list of all the possible class-room "pupil activities" which the student of Spanish may be expected to enter into in the course of his two, three, or four years of the study of Spanish in our high schools; nor is it its purpose to say anything about the study of Spanish which should not apply equally well to the study of French or of any other foreign language taught in high schools. Written in the manufactured spare moments of this all too busy "Teachers' Institute Week," it will reflect the varicolored nature of its environment and will very likely lack that unity and finish which is to be desired in Convention talks. Its purpose, however, is not so much to instruct, as it is to stimulate to thought and action.

As in the case of the walrus, the time seems to have come in the educational progress of Los Angeles "to speak of many things"—of curriculum, and taxes high, and classes minus wings. It is not the most propitious time, perhaps, to make pronouncements along these lines, as we are in the very midst of extended investigations and reports, and the end is not yet in sight. Whatever I may have to say, therefore, must be understood as representing merely my personal convictions,—convictions which rest, however, upon teacher and supervisor experiences and activities of some twenty years.

Lest some of you may later feel that in estimating "possibilities" I am not cognizant of the many "ifs" and "buts" which impede progress in a modern language class, I shall at the outset mention some of the things which we modern language teachers here in L. A. all grumble about at times and which have even been known to turn near-optimists into pessimists. As modern languages are apparently on trial in some localities, I will label these inhibiting phenomena as "exhibits" and credit them to the defense attorney:—

*Exhibit A:* The popularity of modern language studies, com-

bined with the unpopularity of increased taxation, leads logically to the oversized modern language class. At the present moment 49% of our Spanish classes contain thirty or more pupils, the numbers in many cases running to thirty-five and forty, and even above.

*Exhibit B:* Modern languages, though in reality "laboratory" subjects, are almost universally limited to one-period recitations of forty net minutes each, thus affording but brief opportunity for individual experiment.

*Exhibit C:* The habitat of the modern language teacher is, in all too many instances, not one fixed recitation room wherein the French or the Spanish "atmosphere" may be maintained at an exhilarating temperature, but a "trail" leading from the second story of the Administration Building to the Science Basement, then to the rear of Bungalow Four, thence to the Sewing Room of the Household and Fine Arts department, with possibly a favored sojourn for a closing forty minutes in the spacious abode of the Liberal Arts.

*Exhibit D:* Very many pupils are assigned to modern language classes, and later retained in them, who are evidently unfitted to pursue with success the special linguistic gymnastics represented by a foreign language.

*Exhibit E:* Although it should be evident to every principal that for the successful practice of oral modern language exercises the greatest possible quiet should obtain in the immediate neighborhood of the classroom, it yet happens in very many instances that the ball-ground, the shop, the music room, or the street-car is competing in the ears of the student of Spanish against the gently uttered and possibly mispronounced syllables of his fellow learner.

*Exhibit F:* It is not merely Hollywood that is a "movie" town; the disease affects all Los Angeles. Pupils are in one school today and in another tomorrow, next term, or next year. The records last week in one of our Junior High Schools showed thirty-five new admissions and twenty-eight transfers to other schools. Thus does the modern furnished apartment cast its moving shadow over many homes,—or rather let us say "over many families,"—and over many high school classes.

*Exhibit G:* Owing to the large number of people yearly moving about in California and to the still larger number moving to Los

Angeles from other states, the previous preparation of the students in a given modern language class is apt to be of the most varied nature. One teacher recently reported a 9A class in Spanish of 28 members which could boast of 23 different 9B teachers, the majority of whom were not in the Los Angeles system. This variety doubtless furnishes a plenty of spice, but such winter-tourist seasoning is somewhat hard upon the language teacher who has not become acclimated to the "unusual."

*Exhibit H:* The immense number of "student activities" of a general nature, such as athletic-rallies and games, Boys' League, Girls' League, orchestra, debating, dramatics, class parties, Xmas drives, the school paper, the Annual, auditorium addresses, candy-sales, and as many more, are responsible for frequent "dropped periods," "excused absences," and the reading of all sorts of English notices at unexpected moments during the recitation periods. One principal recently told his teachers in so many words that the real education in his school was to consist in the above mentioned "activities," and that any of his teachers who could not fall into line with this up-to-date evaluation of "essentials" would better resign at once. The Spanish teacher has since left. But Spanish, under a new "profesor," is still seeking to be one of the activities of the school.

I do not present the above case as a fair example of the "student activities" problem in our schools, but rather as an exaggerated instance which serves to point a moral.

*Exhibit I:* "Writing makes an exact man." Lord Chesterfield was right. Regular practice in written exercises of all sorts is a necessary part of modern language instruction. This means "papers to correct,"—or it should mean papers to correct. Such Spanish or French papers usually take longer than the same number of English papers. In many schools it is now recognized that teachers of English composition should be allowed school time for a part at least of their correcting work. In one school the English teachers are relieved from the "roll-call" class period. Investigators, please page the high school which has recognized the justice of giving the same or greater consideration to the "correcting" burdens of the conscientious modern language teacher. A hand-painted Spanish calendar for 1923 awaits the Xmas stocking of the perspicacious "director" of this school, when found!

*Exhibit J:* Though language is directed primarily to the ear, we talk more about what we "see" than about what we "hear." For live pupil and class response, both to grammatical explanations and questioning and to general oral-aural practice, "visible" subjects are an immense aid. Yet the supply of suitable chart material and of suitable pictures and realia is lamentably deficient in the field of modern language instruction. Such material as does exist is hard to secure, through lack of appreciation of its necessity on the part of either principals or boards of education, or both. Outside of text-books, a few maps, and possibly some newspapers or magazines, it is not generally recognized by those in administrative positions (and let it be added, by some of our teachers), that a modern language class-room needs "equipment" of many kinds almost as badly as the physics class-room or the wood-shop.

*Exhibit K:* In the German pupils' vocabulary "K" stands for "Kino," softened in Spanish into "el Cine." In the month of September there were over 9,000,000 paid admissions to the movies in Los Angeles, an average of more than *ten* performances in one month for every man, woman, and child in the city. Is it any marvel, then, that our boys and girls tend to show traces of negligence in the preparation of home work, that so-called "parents" have no time to see that their offspring at least go through the motions of "study" of an evening, and that one Spanish teacher never assigns a lesson for Monday! Now that R. A. has been re-admitted to the silver screen doubtless the percentage of attendance per month will increase. Was it not Cicero, an ancient foreign language author, who once was led by a certain Cataline's crimes to exclaim, "O tempora, O mores!" However, as I wish to be at least somewhat original in this paper, I will refrain from quoting him at this time, trusting that my point may be clear, even though I pass over all his references to the times and to the morals of the times.

*Exhibit L:* Behold next the high school and the college classroom of a former day, in which many of our present teachers of French and of Spanish had their A. B. C.'s and their P. D. Q.'s of foreign language training. Shadows of dreary rules of grammar haunt the walls; one after another, in interest-killing succession, pupils get up and flounder through wretched semi-English

translations of classic French and Spanish masterpieces, uttered in modest tones that reach only the favored few (or shall we say instead the "unfortunate") dwelling in neighboring seats. Behold also library reading rooms and seminar chambers wherein are careful searchers groping for Middle Age roots and the origins of the Miracle Plays. And this *was* the accepted *preparation for teaching* young Americans to "read, write, speak, and understand" living languages!

For what are the "objectives" of modern language instruction as formulated this year by the one hundred teachers of French and of Spanish in the Los Angeles schools? We will let them appear as "*Exhibit M*," an abbreviation for the "Modern Movement in Modern Languages":—

*Exhibit M: Modern Language Objectives:* The modern language teachers of Los Angeles have agreed upon the following basal educational objectives to be aimed at in the general Modern Language training of high school students:—

1. The ability to *read* the foreign language, understood to mean (a) the ability to pronounce correctly, fluently, and with approximately proper intonation; and (b) the ability to understand, without resource to translation into the vernacular or to the dictionary (except looking up words of rare occurrence or words and terms not met with in the year's work), the content of the piece read, in parts or as a whole.
2. The ability to *write*, understood to mean ability to *think in terms of* and to *write with increasing correctness* simple French and Spanish.
3. Ability to *understand oral presentation* of familiar material in the foreign language.
4. Ability to *make one's self understood* in the foreign language with approximate correctness.
5. An improved understanding of, and sympathetic attitude toward the people whose language is mastered.
6. A *habit of reading* the literature in the foreign tongue as a fruitful and life-long leisure occupation.
7. To eliminate provinciality of thought and to develop a world-consciousness.
8. To assist in laying those grammatical foundations valuable in one's use of the mother-tongue.

"Thirteen" has always been considered in our family a lucky number. "1326," which is easily remembered as "13" and twice "13," is the number of my house, wherein lies my fortune, my home. "M" is the 13th letter in the English alphabet. I will therefore forbear taking your time with any further exhibits in this series designed merely to show that the present writer is familiar with at least several of the difficulties lying in the path of the teachers of French and of Spanish, familiar also with the size of the demands made upon them by "educators," by pupils, by parents, and by the "objectives" which they themselves have laid down in black and white for their daily guidance.

Doubtless every one of you is fully aware of the difficulties I have been outlining. But just what do they spell to you, these thirteen exhibits of the defense? I wonder to how many, in these days of questionings here and there concerning the value of language studies, they spell this:

#### THE PESSIMIST'S SPELLER

- 1..... I-mmense classes
- 2..... M-inimum time allotment
- 3..... P-erambulating teachers
- 4..... O-therwise-minded
- 5..... S-ilence, please!
- 6..... S-hifting families
- 7..... I-nequality of preparation
- 8..... B-edlam of activities
- 9..... I-nfinite papers
- 10..... L-ack of materials
- 11..... I-naudible drama
- 12..... T-eacher training
- 13..... Y-our "objectives"

Looked at through the eyes of the pessimist it certainly seems that these thirteen difficulties clearly spell "Impossibility." Occasionally we all come across such an unfortunate teacher who seems to have accepted this version as final and who is apparently proceeding to make the worst of it. When a teacher has lost the fire of hope, no students can kindle their enthusiasm at his altar. He should be honest enough to lay down the impossible task and

seek salvation for his soul in something which beckons with a smile of hope, however far the gleam may lie ahead of his steps.

"Impossibility!" It has been said that there is no such word as failure in the lexicon of youth. If this is true, then "Impossibility" can find no acceptance there either. The real teacher is always young. Hence the real teacher will immediately rise up to show the way out of the mirage into which the pessimist has led himself.

Let us think for a moment on some of the things which the optimistic teacher will very likely do in seeking to break the pessimistic "spell" which threatens to paralyze him. Suppose his classes are too large. He will, of course, call this fact to the attention of his principal and supervisor, gently but firmly, and as frequently as befits a gentleman. He will also see that his professional language association is kept informed of this and similar situations, and will urge that the association use its machinery and its full influence to bring about better conditions, both in his own school and throughout the district. Meanwhile, as a teacher of boys and girls in the ways of French and of Spanish, he will be doubly careful to waste no precious minutes of the recitation period, will reduce roll-call and all mechanical duties to utmost regularity and brevity, will endeavor to discover how others are solving these difficulties, and will realize that in meeting the problem thus he is not only improving his chances for successfully training his pupils in the subject in hand, but is also giving them a valuable lesson along lines of accuracy, promptness, and general efficiency,—something which our American youths greatly need in these distracting days. And withal he will do it with a smile, the smile of hope.

Or perchance, Mr. Optimist, your recitation room is merely a "trail." Well, most of us have enjoyed at some period in our linguistic pilgrim's progress this peripatetic "trial trail." If we were good, red-blooded teachers, we duly told our principals what we thought about such a lack on his part of careful planning of locations and we investigated to see whether a better arrangement might not be made, we voted early in the morning for the "school bonds" that would some day mean, not only "a seat for every child" but "a room for every teacher," and all the while we remembered that the pupil and the Spanish language still remained and that our love for bringing the two into companionship still burned

as bright and warm as ever. And together we actually did make progress, with a smile.

The optimist meets the problem of the "otherwise-minded boy" with sympathy. He seeks to be sure, through some form of test or investigation, just where his abilities lie, he finds out his home surroundings, he advises the principal as to what he thinks would be to the boy's best advantage. If he cannot place him elsewhere nor interest him in Spanish, he does not allow his own soul to become clouded by the dark nooks of his class-room, but absorbs and reflects the eager light that plays in the eyes of those students who can and do respond to his efforts to lead them forth into the pathways of the language abilities and joys, with a smile. But he does not "pass" his "otherwise-minded boy" on to the next teacher, with a smile; he simply does not pass him on, even though the heavens fall!

If your room is neighbor to noise, Mr. Optimist, you protest smilingly to those who *should* treat your language pupils with more consideration, provided there is any quiet class-room in the school plant, and you will protest not once, nor seven times, but seventy times seven; and meanwhile you will see to it that your pupils talk loud enough to make up for the differential, thus accepting the challenge of mere vibrant air and beating it at its own game,—always with a smile, either expressed or subconscious.

But now come those shifting families, those constant additions to the class (the subtractions are not so distressing), and the permutation and combination of green books, red books, large books, and small books previously studied; likewise the green, red, and blue teachers dimly glimpsed in the background of the new pupil's variation from the normality of the class he is entering. No severer trial, perhaps, meets the language teacher than this. It takes all your skill, Mr. Optimist, to weld your class into anything like homogeneity. You must needs investigate the history of each newcomer to some degree and must prescribe his particular diet. If you are wise in diagnosis and remedy, and if you can get your patient to *smile* with you, hope will not fade from your pathway. And for the percentage of failures which, after all said and done, it may be necessary to record at the close of the term you will have careful data with which to meet the reasonable questionings of your principal,—with a smile,—if your principal understands smiles.



The optimistic teacher of Spanish accepts "student activities," both because he has to and because he realizes that they have their place. But more than this, he makes himself a part of some of them, he becomes an integral part of the faculty, he helps to guide the effervescent spirit for which school "activities" are designed, he starts a counter-irritant Spanish Club or Chorus of his own, he turns into Spanish every "notice" that comes messengered into his class-room, and in Spanish phrases he counsels his students now and then in the direction which he would have their manifold out-of-class activities take, thus expanding sunnily toward a happy "retirement salary" instead of withering away with a frown toward a sour and crabbed old age, "on a pension."

There is such an infinity of ways for handling the infinite number of papers that should come to the modern language teacher's desk, that they cannot even be listed here. Suffice it to say that you, Mr. Optimist, will not be dismayed by this task, nor will you neglect it, saying, "Oh, they are merely scraps of paper!" You know full well that your pupils are keen enough to realize whether you are merely giving them busy work or whether you are honestly striving to make their every stroke count unto them for progress. For this you will need system, variation, and discrimination, both in your assignments and in your corrections. It is a problem, but an interesting one, and there are many solutions. Your solution will not be just that of any other teacher, but it will be an honest one and you will be able to smile with satisfaction at the end of the day's task.

I have said that material equipment such as we should have is largely non-existent, or not easily secured in this country. But recently there have come the first rays of a new day. The Galeno Charts, the sign making outfits (using all colors), such as is illustrated by the chart on the easel yonder, *El Eco* and *Le Petit Journal* for supplementary reading, the language phones for ear and tongue practice, for relaxing the teacher, and for increasing interest, the Multiplex Display frames, the Goma-copier for easy duplication of any form of written exercise or chart of small dimensions, black and white or in all colors, the post-card reflector and the pantagraph,—these are some of the aids to efficient and interesting class-room work which lie within your reach, Mr. Optimist, and which will bring many a smile to your eyes. If you cannot get all that you want as quickly as you wish through requisitioning, you will have to wait a little longer.

tion, you will dip in here and there on your own capital, or you will enlist the assistance of your classes or of your department as a whole. You will never cease to requisition the others until you get them, and when you get them, you will use them, or you will have pupils who will put them to use for you. The chart yonder was but blank paper and padded ink yesterday. The addition of a bit of planning and some interested fingers of a high school boy has changed these into the serviceable equipment which you see. Surely the optimistic teacher need not have entirely blank walls to-day for his language background. Smile on your pupils and set them to work creating materials for themselves, for you, and for their successors.

The "silver screen" I will pass over here in silence, for lack of space to express my thoughts. Some day its directors will be wise, but now they are otherwise. I wonder what you, Mr. Optimist, with your inscrutable smile, are planning to do with this present menace to education?

There were many of our modern language optimists who went to Mexico, Spain and France last summer, and the summer before that; and there are more waiting for the summer that lies ahead. Some are in Mexico, in Spain, or in France at this time. They point out one way to surmounting the difficulty laid upon us by lack of proper training for present-day demands.

Our "objectives" demand that we teach a living language. It cannot be taught in a dead way and live. You are right, Mr. Optimist, in insisting that the language of the Spanish class-room be Spanish and of the French class-room French. Let it be not theory merely, let it be fact. Let your conscience accuse you day and night, if the recording angel shall continue to give you daily percentages for class-room activities in which English plays any considerable part. You can and should "cut it out." Others are doing it. If you don't know how, ask them, visit them, copy them. If you do know how, and don't do it—but no! I will not suggest that there be any such.

I warned you that I should wander, but now my wanderings must cease. I have not sought to instruct, but to enthuse and to make that enthusiasm pass over into action. I am almost done, but not quite. I have tried to lead you from the pessimist's lettering to the optimist's spiritual interpretation of the "letter." I have been apostrophising you, Mr. Optimist, and by that little

"apostrophe" I hope I have helped to show to others the spirit that enlightens where the letter killeth. Behold, then, how great a change an "apostrophe" may bring forth!

### THE OPTIMIST'S SPELLER

1.....	I-mmense classes	I'M
2.....	M-inimum time allotment	
3.....	P-erambulating teachers	P
4.....	O-therwise-mindedness	O
5.....	S-ilence, please!	S
6.....	S-hifting families	S
7.....	I-nequality in preparation	I
8.....	B-edlam of activities	B
9.....	I-nfinite papers	I
10.....	L-ack of materials	L
11.....	I-naudible drama	I
12.....	T-eacher training	T
13.....	Y-our "objectives"	Y

"I'm Possibility!" What a difference, in sooth, between "Impossibility" and "I'm Possibility!" The "possibility" of the Spanish class-room is the optimistic teacher of Spanish! To him all things are possible. Without him all things are impossible. May we as American modern language teachers never lose sight of this guiding star and never doubt its guidance.

With your permission I will close with an apostrophe to "America" which has just come to my ears, and which seems somehow to echo the aspirations of American modern language teachers and of the Xmas season:—

### AMERICA, AWAKE!

LEWIS GILBERT WILSON

#### I.

America, Awake!

Behold the glory of the Morning  
Star!

A mighty day is breaking,

The deadly night forsaking,

Awake! Earth's voices call you  
from afar!

#### III.

America, Awake!

'Tis yours to speak the word, to  
sing the song,

To be the world's defender,

To rise in moral splendor

Above the shames that to the Past  
belong.

## II.

America, Awake!

The day is here that prophets  
longed to see;

All races and all nations

For untold generations

Have hoped and prayed that this  
great day might be.

## IV.

America, Awake!

The morning spreads its beams  
across the sky,

The new day comes to greet you,

Sad nations long to meet you;

In you their peace is won, their  
terrors die.

## V.

America, Awake!

Go forth to serve the highest hope  
of Time!

'Tis yours to be victorious

In peace, in honor glorious.

Awake! The Day is yours, the task  
sublime.

CARLETON AMES WHEELER.

*Director of Modern Languages  
in the Schools of Los Angeles.*

## SOME INGREDIENTS OF A FIRST-YEAR PUCHERO

(A Paper Read at the Sixth Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 22, 1922.)

We are living in a decade of dietetics. Our general and special magazines carry long articles telling us that the young child must have the best of food at the proper times and in exact amounts if it is to be perfect physically. Our newspapers tell grown people how to start over again and rebuild their bodies which were poor edifices the first time. Those who have tried it, say that it is a very hard task. Even livestock men see that their animals have most carefully selected food which is put through expensive processes in order to achieve good results. We have poultry shows, stock shows and baby shows. Study groups, lectures, demonstrations, prizes—all help to bring home to us the fact that only from the best of diet and care can the best be expected.

So, when we start to make a simple recipe for a first-year puchero, we are not without a guide. We, as teachers, are interested in having as the product of our schools fine, practically prepared students. As Spanish teachers this desire becomes centralized. As long as people are as different individually as they are in this world, we cannot expect any two persons given the same mental diet in a subject to obtain exactly the same results. However, there are certain things which form a minimum both in teaching and in results attained. These are all very closely allied with the chief ingredients of our puchero.

Of what, then, will our puchero consist? That is the question before us. In considering this we must remember that we get many poor students in our first-year work, for, unfortunately, many people are of the opinion that anyone can learn Spanish. The ingredients which we are to use are as familiar to us as the words bread, butter, and milk. They are just familiar enough to be taken somewhat for granted and perhaps we throw them in carelessly "until there is enough," as our mothers are apt to say, year after year.

The foundation of any first-year work must necessarily be pronunciation and its outgrowth—reading. These necessitate the training of the eye, ear and tongue. All of us know that pronunciation is much more than merely knowing the sounds of the individual letters. What, then, are some of the causes of the many outstanding errors which are committed? More and more I am convinced that a large

percentage of the mistakes in pronunciation are due to lack of sureness in syllabification. I would not have a student pour over a book for a week or two learning a number of rules, rather I would not give any text for the first two weeks. I give many words in sentences and let him divide them into syllables in class. He puts perpendicular lines between the syllables and points out the reason for everything. Then I turn dumb and have the student teach me. After doing that for a few times he is able to figure out the correct syllabification of any word, no matter how long it may be. With pureness of syllables will come pureness of vowels in a large degree. That rasping sound of consonants being drawn backward will steal into hiding, to appear only occasionally. Independent thinking is the end toward which we work in any subject and the beginning student gets a big boost toward his destination when he masters syllabification.

The value of dictation as an ear trainer holds an undisputed place.

But let us bring to the daylight some of our chief offenders.

*Exhibit A.* Our friend the student who knows how to pronounce all of the vowels and consonants and to divide the words correctly and who insists that he is putting his voice in high C for the accent when in reality he is on low G. If he is at all musical the mere mention of the connection will work wonders. There are others, however, who cannot hear their mistakes. Then the eye must give extra help until the ear becomes trained. Years ago in an Oral Expression class we had to say, "It is a beautiful day," in seven different ways and to diagram our inflections. It interested me greatly and I have used that method, i.e., to write the accented syllable higher than the others. I know that some say that this practice tends to give a sliding accent but my experience has not been such.

*Exhibit B.* The student who gets to the middle of the word and begins to wonder where the accent should be placed. There is no fault of the eye or ear here, just a lack of knowledge. A good long list of words to be divided into syllables, the accented syllable to be underlined and the reason for the placing of the accent given, helps many slow and lazy ones to remember. By no means should any student be allowed to "Oh" and "Ah" a word or to back up on syllables. Here we have a real problem. If we say, "Close your mouth until you know what you are going to say," the student will develop his already mature closing ability still farther and will be somewhat puzzled when in conversation we tell him to "open his mouth and start to say something immediately." I believe that all of

us have been guilty of that at some time in our teaching. Upon investigating cases, I have often found that such a student has been allowed to stammer through years of reading in English and that the old habit takes on new vitality in the foreign tongue. Stopping the reader entirely, for the time being, seems to be one effective way. When he knows that he absolutely will not be allowed to stammer he begins to help himself. It may be added here that most students who stammer unconsciously look off the book and, strange to say, when they look back at the book, the same old puzzle is there that was there when they began a survey of the blackboard or of the teacher's face.

*Pronunciation and Reading.* How different they oftentimes are. Have you students in advanced classes who still simply pronounce everything? That sense of rhythm, swing, music which is half of Spanish is as foreign to some of my students as Sanskrit. I read to them at times and try to help them get the idea and then I have the class read together in hopes that the poorer ones may catch the mass spirit. I listen. Most of the class have rhythm but Mr. Brown, Mr. White and Miss Black will go Jog, Jog and come out as some people always do in responsive readings—just trailing along with no sense whatsoever of either individual or group rhythm. The memorizing of simple but beautiful smooth verse is the greatest aid, except one, of which I know. How could anyone fail to give *La Cuna Vacía* with a musical cadence? The verses of Santa Teresa de Jesús, Bécquer and many others adapt themselves admirably to first-year work. The value of rhythmic pause cannot be easily overestimated. A good verse for that is Bécquer's

— ¿Qué es poesía? — dices mientras clavas  
En mi pupila tu pupila azul.

— ¿Qué es poesía? ¿Y tú me lo preguntas?  
Poesía . . . . . eres tú.

Perhaps in a few years we will be teaching reading to a musical accompaniment as typing has been taught successfully for some years.

I said that in my opinion memory work had only one peer in this realm. That peer is practice, practice and then some. What would we think of a person who declared that it was his intention to become a great pianist, who knew all the notes when he saw them, all about time and rhythm and the lives of the musicians, but who never played or practiced? Maybe he went so far as to run his hands over

a dummy, as we sometimes see people doing on a journey. But even if he did that, when and where would interpretation be developed? Every student knows what that example means. Practice aloud has no substitute.

Just as a student of music tries to attend frequently the best of concerts, so the foreign language student needs to hear Spanish other than that spoken in the classroom, not only to develop his own ability but to get a greater appreciation of the subject which he is studying. Those of us who are fortunate enough to live in communities where there are churches where only the Spanish language is spoken, find that the student who attends the services, frequently improves greatly in his work through this outside contact. The fact that the student has found that he actually understands quite a bit in spite of being in his first year is a source of inspiration to him. This serves not only as a reading help, through the ear training, but under a later heading. The department which is isolated from direct association with Spanish-speaking people has a greater incentive to develop an unusually strong club.

*Texts.* What place do they occupy? Should a grammar be used in the first year or should the teacher be the grammar? If a grammar is to be chosen, should it be entirely in Spanish or not? The very bigness of the possibilities here calls me almost to a halt. I would be presuming to the nth degree to say or to suggest that I know just what books should be used and in what order. The likes and dislikes of the individual teacher depend a great deal upon what those of his professors have been. If he liked the kind of instruction which he received, he will undoubtedly follow somewhat in the steps of those who gave it to him, if not, he will search for a different type.

This fall I have been teaching a beginning extension class in Spanish. My students are business men and women. Since they have practically no time in which to study outside of class, we have a two-hour recitation twice a week. For the first two weeks I gave the class everything through dictation and blackboard work, no text or syllabus being used. I developed the lessons as the call came for constructions. In the meantime I was searching conscientiously for a book which would be practical for the class. Please remember that this is a beginning class and not a commercial class based on two or three years of Spanish training. As the weeks progressed and I had not found a suitable book, I gave them the grammar which we use



in our first-year college class. We use it for reference work and the texts for reading practice. This class has made more progress in proportion and is more accurate than my College I class. Does this prove anything? No. One example never proved anything of this kind. Moreover, the students making up the two classes are working under very different conditions. If it does not prove anything it at least makes me wonder, do we not see that all the facts are down in the book and do not most of the facts still stay in the book and never get into the heads where they belong? I believe that we adhere too closely to books. To be sure, the more a book is used the less work the student and teacher both do. But is that going to bring any more satisfactory results than the old translation system brought? I know of one large Spanish department which last year did not use a grammar in any of its first-year classes, unless you call an instructor a grammar. The results were excellent.

This fact remains. Somewhere and somehow the grammatical staples must be acquired and I believe that in most first-year classes a well ordered compact grammar is a necessity. Let us return to the consideration of whether or not the grammar should be entirely in Spanish. I prefer one which has the grammar explained in English. I believe that we have gone to the extreme just as far in the direct method as we formerly did in using translation. In saying this I know that I differ with many of you but I have my reason for this preference. When difficult grammatical points come up, even a good student will spend much time in working over those grammatical terms which when acquired are of little value to him. If the difficulties are explained in English, much time is saved, time which can be spent to good advantage in putting into practice the forms under discussion. I agree with those who say, "I use Spanish in grammar work as far as it is advisable." Thus very little time needs to be spent in talking English.

I would be very much interested to hear a discussion on the advisability of having a reader first and of acquiring a vocabulary primarily or, on the other hand, of teaching from a grammar for some weeks before a reader is introduced.

What are the grammatical points which are to be emphasized? I am just old-fashioned enough to think that a first-year student should be able to go through the synopsis of any verb which he has had and do it perfectly in a few seconds. But do I not prefer the method of putting the verb through the various forms in conjunc-

tion with a subject and object? But why does anyone need to choose between these two methods? Why not use both of them? When the majority of us were children we learned the multiplication table and those of us who did so still can multiply and divide without counting on our fingers. Now, the multiplication table has gone out of date, just as formal grammar has, and where do we find anything that takes its place in developing accuracy? The student comes from the grammar school without formal training—a lack which follows him all through high school and often through college. As I believe in formal verb work, so do I believe in some actual knowledge about the pronouns and, moreover, a knowledge of the pronouns themselves. One prominent member of our association said to me, "Students come to us in the third year of college work and do not know their pronouns or their verbs." Where is the fault? I say that it is in the first year of college work or in the first two years of high school. Why not systematize the work a little so that the student will be able to see some gain in rapidly learning all the forms? Verb forms, merely as such, were a great bug-bear to me in my early Spanish days. I learned them as separate tense units and not as having any definite relation to whole sets of forms. It seemed to me that the number of tenses was interminable. Not so with the synopsis system. We treat the forms as a dose of medicine to be swallowed as soon as possible in order to not taste the bitterness by slow taking. The same method applies to pronouns.

Again, why is the subject matter in so many of our grammars arranged so disconnectedly? Why are the pronouns put so far along in the book when in order of usage they are among the first things which the student needs to know? Is there anything about them which makes us want to put off giving the medicine until the illness develops? Numbers are among the first things needed. Anyone who has traveled in a foreign country will testify to that and yet, where do we find numbers in our grammars? Generally beyond page one hundred.

An ordinary class, meeting five times per week, will probably spend two or three of the recitations in reading and conversation. Fortunately, the supply of good texts, suitable for this work, furnishes us with material which is instructive and interesting at the same time. While I do not require the lesson text to be memorized, I practically do so, as each student must be able to tell the contents of the text in Spanish. On these days English is never used unless

some unusually hard construction develops. The students like to be paired off for conversation. Of course they must stick to the lesson. I mingle among them and as they are all talking aloud I can readily hear mistakes when they are made. The first time that I try this in any class, the class thinks that it is going to be a great joke and looks at me as if to say, "What is this that you are telling us to do? How can all of us talk aloud at the same time and not bother each other?" But they soon find that they are so busy with their own affairs that they do not have time to be bothered. While the class may acquire much knowledge of Spanish in reading about the cat and the rat, it is much more interested in learning something practical as it goes. We are just starting, in our college, to require outside assignments in a certain little Spanish review for which the class has subscribed and I am anxious to see what results this work will produce.

But with the ability to pronounce and read, with a knowledge of the grammatical staples and the power to put this knowledge into practice in simple conversation and in written form, there is still something which we covet for our first-year work. We want this puchero to be above the ordinary, to be tasty, to have something superfine which we cannot place immediately nor are we ever sure in what it consists. However, we have some idea of how it is acquired. Recently I enjoyed a very fine dinner in a restaurant whose owner I know. Before leaving, I was asked if everything had been all right. I replied that everything was delicious and especially one dish which was the best of its kind I had ever tasted. Then he told me of the days that it took to make it and of the patience and care in doing so, whereas the ordinary kind took about twenty minutes and no particular care. But the result warranted the effort. That rare something in our puchero is the atmosphere which we want in our classes. I shall never forget an excursion to the Hispanic Museum on which we were conducted by our professor, no other than Dr. Fitz-Gerald. What an inspiration that visit was to me. Old porcelains, carvings, paintings—all helped to form a background for my classwork. First-year students generally have as little knowledge of Spanish art and history as they have of the language itself. Picture post cards are inexpensive and helpful, especially when the instructor has seen the originals. A bit of explanation in simple Spanish clarifies the student's concept. Simple Spanish would be well understood at the end of eight weeks in a college class. When there is a museum, a fine library collection or an old mission nearby, the

task is a moderate one, but for those who are away from all of these the instructor must contribute largely from his personal experience. Here in southern California the old missions furnish us with much inspiration. The mission of San Juan Capistrano has been the subject of many visits by my classes. Once, while examining an old kitchen cupboard there, I found that the newspaper which was stuck inside of it and upside down, was printed in Mexico City during the French Revolution. The student group was very much interested in this as well as reading from Father Serra's parchment record. The Mission Play is an unfailing source of help.

Atmosphere is also gained through a well organized and live-wire club but not that at which English is spoken or that which specializes in elaborate refreshments. Good Spanish music is a great aid. The words of the songs make splendid memory work and group singing in the club is most enjoyable.

But with all of these things, have we a puchero? Are ingredients all that are necessary? So far as I can see we have nothing but a cold mixture which is not even a gazpacho. No fire has been placed under the kettle. Fire. What is fire? We can at least see its results. Sometimes it is the means of great destruction. Occasionally we see the very spectacular sight of an oil well on fire. That certainly is not the kind of fire that we want. No, fire in itself is not sufficient but fire directed to some good purpose. My purpose is not to turn great heat on our puchero so that it will be scorched and of no use to anyone, but rather to supply an even blaze under this kettle so that the ingredients will slowly and steadily but surely be unified into a palatable and healthy whole.

As teachers of Spanish we cannot evade being this fire. Whether we are the right sort or not is largely within our making. Are we unsteady gas fires, often with too much air in the pipes to make an even blaze and do we sputter a great deal at every opportunity? Are we fires made of damp wood, having as an excuse that our material is so poor that we cannot get results? Are we electrical fires which go out of commission when we are most needed? Or perhaps we are gasoline fires and explode and injure permanently those around us.

*Coöperation.* That must be the secret of our success. I like to think of a class as a team. In this day of prominence of athletics, every student constantly hears the fact that a team cannot win without the coöperation of all concerned, of the team as a body working with the coach. When I can show you a class where the students and

instructor play a 50-50 game I can show you a good wide-awake class, for it will be a partnership in which every member is interested. Our interest lies where our investment is.

The American Association of Teachers of Spanish is doing everything in its power to keep the fires burning evenly and brightly. Any number of articles have been published in *HISPANIA* which are of invaluable aid to teachers of beginning Spanish, not to say anything of the broad variety of other lines covered. Are not we, teachers of first-year students, largely responsible for what those students will know at the end of their course? I believe that we are. Let us keep our standards high.

Then, if we wish to have healthy specimens of Spanish students as products of our departments, we must be very careful of the diet which we offer in our first-year work. Not only must we turn our attention to the ingredients of the puchero but we ourselves must be steady, good fires kept bright by plenty of fresh fuel. May our puchero improve with each year and may each of us, when next year comes, find that our fire is a better one than it is now.

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## ¿ES POSIBLE PENSAR EN UNA LENGUA EXTRANJERA?

(A Paper Read at the Sixth Annual Meeting of The American Association of Teachers of Spanish, Los Angeles, Calif., December 22, 1922.)

El tema que voy a tratar no considero de vital importancia y lo presento más bien por vía de entretenimiento. Espero, sin embargo, que no carezca de interés y quizás incite discusión.

En el monógrafo publicado por el Departamento de Indagación de las escuelas superiores de esta ciudad sobre lenguas modernas, en una lista de señalados puntos en perspectiva que deberán destacarse como metas deseables en las experiencias de los alumnos, se encuentra la declaración siguiente:

He will learn to think in terms of foreign language by means of its constant use in the classroom, English being dispensed with as far as possible.

Si esto fuera posible, debiera emplearse cierto método de enseñanza que en caso contrario saldría contraproducente. Os habréis fijado en que el tema se presenta en forma de pregunta, indicando que cabe lugar para una diferencia de opinión. He optado por abogar a favor de la negativa y voy a presentar mis argumentos lo mejor que pueda, sintiendo a la vez que la discusión vaya a quedar así trunca a no ser que alguno de vosotros salte a la palestra en defensa de la afirmativa.

Primeramente deseo eliminar de la discusión dos o tres puntos que no son del caso. Admito desde luego que hay personas bilingües que se trasladan inconcientemente de un idioma a otro al hablar y sin mayor esfuerzo mental en un caso que en el otro y sin confundir los usos correctos de los dos idiomas.

Reconozco también que es posible para una persona que haya vivido muchos años en el extranjero donde no haya oído la lengua materna llegar a expresarse inconcientemente en el idioma de la patria adoptiva, aunque sea con mil disparates gramaticales y con una pronunciación horrible.

Mi contención es ésta, que es imposible para una persona que ha aprendido o que está aprendiendo a hablar francés o español llegar a expresarse con naturalidad en ese idioma porque no puede decir mucho sin pensar, sin raciocinar, y no puede pensar sin valerse de algún lenguaje con que dar forma a lo que la mente está forjando, y esto no lo puede ser en más de un idioma. Lo que sucede en efecto,

al hablar en un idioma que no es el nuestro, es una traducción más o menos rápida de lo que está forjando el cerebro que afecta materialmente la gracia y la fluidez de nuestras oraciones. Si esto es la verdad en el caso de los que somos maestros de la lengua, es un error pedagógico esperar que nuestros discípulos vayan a adquirir la costumbre de pensar en idioma extranjero.

Vamos a entrar en algunas averiguaciones sencillas para venir a un desenlace del argumento. Lo que acabo de decir no obsta en contra de la adquisición de un vocabulario extenso que es posible retener en la mera punta de la lengua. Las palabras son retratos mentales de los objetos que llegamos a conocer por medio del uso de los sentidos o de conceptos que formamos como resultado de observaciones y comparaciones. Es posible tener más de un retrato del mismo objeto. Al coger una rebanada de pan, la mente puede recordar y la lengua pronunciar con la misma facilidad, *brot*, *bread*, *panis*, *artos*, *pain*, y *pan*. Al ver pasar un caballo, comprendo que el animal puede ser designado igualmente bien por las palabras, *pferd*, *cheval*, *equus* y *hippos*, pero eso no es pensar en griego, latín, alemán, francés o español. No es más que el ejercicio mecánico de la memoria como el uso de la tabla de multiplicar. En el caso de las personas bilingües, el uso de una voz más bien que otra es automático, mientras que con otras personas es forzado porque el vocablo que corresponde a la lengua materna se presenta automáticamente primero y es necesario desecharlo antes de escoger el otro. Si no me creéis, decidme ahora en francés, o en alemán, o en griego, o en latín o en español esta frase no tan usual pero bastante conocida: "There will be a hot time in the old town tonight;" o esta otra "A little leaven leaveneth the whole lump;" o esta, "As full of wit as an egg is of meat." ¿Por qué tartamudáis en decírmelas?

No niego que es posible llevar muy adelante el aprendizaje mecánico de palabras, modismos y aun de otras expresiones cortas de uso diario, y casi persuadirnos de que estamos pensando en francés o en español. Es posible aprender a decir "Favor de pasar el pan" con la misma naturalidad con que se dice "Please pass the bread." Para mí es igual decir "Tengo sed" como el decir "I am thirsty," pero si por casualidad descubro que tengo sed, me consta que es una sed sajona y no latina. En verdad, nunca tengo sed en español.

Como el resultado de muchas observaciones y sobre todo, de una análisis psicológica de mi propia experiencia, he llegado a esta conclusión: que el poseer un vocabulario extranjero es una cosa y el

raciocinar en un idioma ajeno es otra muy distinta. En cuanto la mente trata de relacionar conceptos coordinados para crear un juicio, éstos quedan confusos y vagos si no se visten luego de nombres propios para designarlos. Los conceptos se presentan ante la conciencia sin orden y muchas veces en tropel, y la mente lucha para colocarlos en orden lógico para hacer inteligible la idea y capaz de ser retenida en la mente en forma clara y precisa. Todo esto implica lenguaje, el uso de términos propios en orden gramatical que sacan orden de la confusión.

Ahora bien. El ropaje de que se vestirán los pensamientos depende enteramente de la costumbre de pensar que rige en el cerebro a fuerza de mucho uso, y resulta una oración en inglés o en español según seamos oriundos de país de habla inglesa o de habla española. En segundo lugar, como la índole de cada idioma es tan distinta y variada, y como la mente funciona inconcientemente en cuanto a la forma de los pensamientos, la construcción gramatical, los modismos y el vocabulario siguen la índole de la lengua más usada y conocida y no nos damos cuenta de que estamos pensando en la lengua materna hasta que tratamos de dar expresión a lo que hemos ideado a fin de que llegue a oídos ajenos.

Permitidme repetir. No nos es posible pensar en un idioma extranjero porque los conceptos no existen en el cerebro en un estado fluido e informe, sino que, durante el mismo proceso de raciocinar, caen forzosamente en el molde de la lengua materna aun antes de que el pensamiento se haya formado, y al fin, cuando éste se presenta ante la conciencia íntima, cabal y completamente ideado, es inglés, o es español, pero no es las dos cosas, y nos queda en seguida la tarea de coger la idea de nuevo y verterla en otro molde si ha de llegar en forma inteligible a oídos extranjeros, valiéndonos de los cambios imprescindibles que la gramática y el vocabulario demanden.

Ahora el proceso no es diferente, aunque doblemente difícil, si estamos discurriendo y al mismo tiempo hablando en una lengua que no es la nuestra, tratando de desarrollar conceptos para formar ideas propias que al mismo tiempo sean inteligibles en otro idioma. Toda idea se circunscribe y se distingue por medio de las palabras con que se viste y ahora la mente es asaltada por una turba de palabras, unas en inglés y otras en español, y sólo es por medio de la elección de algunas y el rechazamiento de otras que se va a desarrollar el pensamiento en la forma en que lo queremos expresar. Aquí es donde nos engañamos creyendo que estamos pensando en español cuando en



verdad estamos simplemente traduciendo porque el vocabulario español nos es tan conocido y porque nos ocupamos de conceptos muy familiares, o porque estamos hablando sin pensar. En el momento en que comenzamos a luchar con la vaguedad de los conceptos para ponerlos en orden a fin de darles coordinación racional, descubrimos que hemos sido obligados a valernos de la lengua materna para dar síntesis a la idea y en efecto hemos pensado en un idioma y hablado en otro.

La diferencia, pues, en el hablar de los que no somos bilingües y que hacemos uso de dos idiomas depende de nuestro conocimiento del vocabulario y de la gramática. Si conocéis bien la gramática y no tenéis vocabulario, os quedáis mudos, y si tenéis buen vocabulario y no sabéis la gramática, habláis mamarrachadas.

¿Qué tiene que ver todo esto con nosotros que somos maestros de español? Sólo esto, que no es bueno engañarnos ni engañar a nuestros discípulos "There is no royal road to learning," y tampoco hay camino real que conduzca al conocimiento del castellano. Para hablar inteligentemente, es necesario obedecer las reglas de la gramática. El principal defecto del Método Directo (como lo indica muy bien la señorita Donaldson en su artículo publicado en el último número de HISPANIA) es que pone el énfasis en el hablar y no en la construcción gramatical, resultando el hábito nocivo de usar construcciones mal formadas y barbaridades de concordancia que son difíciles de desarraigar después.

Claro está que es nuestro deber enseñar el idioma a fin de que nuestros discípulos lo hablen bien y con un grado de naturalidad, pero es necesario que sepan construir el molde antes de que puedan verter en él el pensamiento. Yo siempre digo a mis alumnos que es posible hablar español con facilidad y aun con algo de gracia, pero que la perfección no está ni estará nunca a nuestro alcance; que es indispensable adquirir una buena pronunciación y que es una barbaridad tener un acento alemán o yanqui, mas no hay motivo para creer que vamos a sentar plaza de catedráticos españoles mientras conservemos el hábito innato de pensar según la índole de la lengua materna.

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## TEACHING NEW TEACHERS TO TEACH

To teach, or to instruct, according to mighty Webster, is to impart knowledge or information to, especially methodically. From this definition it would seem that there exist two prime requisites for teachers: first, knowledge to impart, and, second, a method of imparting that knowledge. A few years ago when our universities began to develop departments of education and pedagogy many of us questioned the value of such courses as an aid to teachers of subjects other than education itself. What frequently happened was that a student preparing to enter the teaching profession was graduated from college with a satisfactory knowledge of the history and theory of education, but with an insufficient knowledge of the subject he was subsequently called upon to teach, especially since the teacher fresh from college does not always find it possible to teach his major subject. Against his will perhaps, he found himself obliged to handle a subject he would have preferred to leave in the hands of others better qualified. He kept a lesson ahead of the class and made the best of it. All this is history, but history, true to form, is repeating itself.

The struggle to keep ahead of the class in modern foreign language teaching renders it well nigh impossible either to impart knowledge correctly and well or to organize the class work in a methodical manner. Fortunately the tyro in teaching soon learns a great deal about his subject, for nothing is truer than the axiom which informs us that the best way to learn is to teach.

Teachers are needed annually by the score, by hundreds, in our city and township high schools. There are, broadly speaking, three types of inexperienced language teachers who obtain positions in these schools each year: (1) those who have returned from a more or less extended stay (for business or other reasons) in a Spanish-speaking country; (2) those college and normal school graduates who have specialized in one or two subjects and are fortunate enough to secure positions teaching those subjects; and (3) those who, for various reasons, are called upon to teach subjects about which they have a very limited knowledge. The teacher of the first type has a distinct advantage over all the others, for his linguistic problems are reduced to a minimum. The teacher of the second type is probably as well equipped as any graduate fresh from college can be for handling classes in secondary schools, although he has doubtless had

no definite orientation in the methods and problems of teaching the specific subject. The teacher of the third type has the greatest obstacles to overcome. He is far from sure-footed and will stumble at every step. Only his own ingenuity and perseverance can save him from falling down completely. Those of us who, as university professors, have talked with confiding seniors who have accepted teaching positions in Spanish know of the trepidation with which they face their new work, the fear of possessing insufficient linguistic knowledge, the uncertainty of which text-books to choose, what material to emphasize, and the like. If the young teacher accepts no counsel and is allowed complete freedom at the school to which he goes he is prone to use the grammar and text-books which he himself studied in course at college. He is familiar with them and hesitates to use books whose contents are strange to him. In fact, he is frequently ignorant of the existence of proper books from which to make a selection. Obviously the situation is different in institutions where the course of language study is carefully mapped out and the work is supervised, but this concerns the inexperienced teacher little, for he is usually required to gain his experience elsewhere.

Cannot the inexperienced teacher learn something definite about his work and the method of handling it before the first school term begins? I believe that he can. Most graduates who enter the teaching profession take with them a knowledge of the broad, general principles of education and pedagogy, but this is not a satisfactory equipment for the handling of a definite subject. If one wishes to teach Spanish one needs obviously some knowledge of Spanish, and in addition as much specific knowledge as possible concerning methods of teaching Spanish. The senior at college is far removed from the days of his elementary class work. Moreover, he has probably forgotten the methods employed by his high school language teachers, or he may always have considered them from the standpoint of the pupil rather than from that of the teacher. Obviously the university or college cannot during the regular school year adequately prepare a student to teach Spanish if the student himself does not know that he is to teach Spanish until after he has signed a contract late in his senior year. If, then, his college curriculum has contained no courses which offered pertinent help in the conducting of classes of the type which he has engaged himself to teach, there exists a possible path for him to pursue with profit if he would learn something about the problems which he will have to face. Certain of our universities offer

summer instruction intended primarily for teachers or for those who would be teachers. The teacher of Spanish should enroll at an institution which offers instruction in methods of teaching Spanish. A course of this nature, if properly conducted, offers to the beginning teacher profitable suggestions, such as, the choice of text-books and grammars, the value and proper use of phonetics, the amount and kind of material to use in the classroom, where to go for necessary information, what books to include in his own or the school library, the value of publications devoted to the teaching of Spanish and other modern languages, in short, it serves as the open sesame to the teaching of Spanish in secondary schools.

Many summer schools in our colleges and universities are prepared thus to help the young teacher. Many more, unfortunately, are not, at least not at present. The writer feels that no greater service could be rendered by our state universities (the great feeders for the teaching profession within the various states) than to provide suitable instruction of a helpful and guiding nature at a time when teachers can take advantage of it. School boards in many places even now insist on the satisfactory completion periodically of a certain amount of work at an accredited institution of learning if the teachers expect to enjoy a progressive salary advance. As a solution of the difficulties which confront school principals and superintendents when selecting new teachers, and of the difficulties which likewise confront the inexperienced teacher when accepting a position, there seems nothing quite as promising as that offered in a special course in a summer session which deals with the problems and methods of teaching specific subjects, which work should be supplemented by additional courses in the chosen field of endeavor. If positions offered new teachers were contingent upon attendance at such courses the writer feels convinced that the way will have been made easier for both teacher and student.

Critics are prone to be destructive. It is an easy matter to find fault with existing conditions, while it is difficult to offer practical suggestions which meet with the approval of the majority. What is here offered is intended as a helpful suggestion. May it be received in the spirit in which it is given.

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## ACERCA DE LAS FUENTES POPULARES DE "EL CONDENADO POR DESCONFIADO"

En los *Estudios Literarios*, publicó Don Ramón Menéndez Pidal un trabajo acerca de "El Condenado por Desconfiado" de Tirso de Molina. Además de las fuentes literarias que encuentra en ejemplarios latinos, y en relatos de tradición oriental — ya se percató el insigne maestro, de que pudo Tellez haber tomado su inspiración de cuentos populares. Trata de descubrir estos en el folklore peninsular y concretando, cree ver en "El Condenado por Desconfiado," dos leyendas entretejidas: *Una es la del pecador que se salva por gracia del cielo*, que es la conseja de un carnicero ó pecador, que en medio de sus muchos errores, persiste en hacer el bien a su padre ó al asesino de su padre y por este bien, el cielo hace todo lo posible para salvarle y lo salva. La otra es la leyenda *del ermitaño que apostata al ver salvarse a un ladrón* de la cual Don Ramón Menéndez Pidal, a las horas que publica sus *Estudios Literarios* (Madrid, 1920) declara no haber encontrado rastro todavía en ninguna de las ramificaciones de nuestro folklore peninsular. Lo notable es, que dice haber pedido ayuda para este asunto a Don Rosendo Serra y Pagés, bien enterado del folklore catalán y este no puede darle mas datos que el que ya conoce Don Ramón, de un cuento catalán publicado en 1869, y que pertenece evidentemente al primer grupo de leyendas, esto es, al ciclo del *pecador que se salva por un bien que ha hecho*, como es el caso de Enrico en "El Condenado por Desconfiado." Pero de la segunda leyenda, del *ermitaño que apostata al ver salvarse a un ladrón* ni Don Ramón, ni Serra y Pagés parecen conocer ninguna tradición oral.

En una de las efímeras revistas que se editan continuamente en Barcelona, llamada *Empori*, publiqué en 1907 varios cuentos populares, firmándolos con el nombre de *La Señora Pepa*, porque no me pareció que fuera del caso poner mi nombre debajo unos textos que no había hecho más que copiar, tal como me los contaban las gentes. En particular, la mayor parte de estas *rondallas* me fueron *dichas* por una vieja campesina llamada la señora Pepa, propietaria de la grande hacienda de La Figuera de la Mora en las montañas del Montseny, en Cataluña. La señora Pepa, que así es conocida por todos los amantes del folklore catalán (no fui yo solo a aprovecharme de sus recuerdos) no sabía leer ni escribir, pero poseía un tesoro de cantos y tradiciones conservados de memoria que parecía inagotable. Uno de estos cuentos de *la señora Pepa*, que publiqué en catalán, tal

como me lo explicó ella, tiene una infiltración evidente del *ermitaño que se pierde al ver salvarse un ladrón* y como el *Empori* es una publicación casi imposible de encontrar fuera de Barcelona, ya varias veces me propuse señalar la existencia de este cuento a los estudiosos. El cuento, poco más ó menos como lo publiqué y como lo recuerdo todavía, es del tenor siguiente:

### LA FÉ DEL BAUTISMO AL INFIERNO

Érase que se era, un padre que tenía muchos hijos, creo que trece hijos y he aquí que aun otro día le nació otro hijo, que no lo había pedido a Dios y casi desesperado dijo: — Éste debe ser un hijo del diablo; ya podría llevárselo pues que es hijo suyo.

El diablo, que siempre escucha estas cosas, no dijo nada por el momento, pero cuando volvían de bautizar al chico, se fijó donde el padre ponía la fé del bautismo y por la noche abrió el cajón donde estaba este papel y se lo llevó al infierno. He aquí que un día, arreglando el padre sus papeles, encontró a faltar la fé del bautismo del pequeñín y enseguida recordó la maldición que se le había escapado y comprendió que el diablo había hecho una de las suyas y se había llevado al infierno el certificado de bautismo del chiquillo, para estar bien seguro de su presa.

El padre quedó aterrado del mal que había hecho, al ofrecer al diablo aquella criatura — y tan triste y enfermo se puso de la pena, que tuvo que contárselo a la madre, la cual quedó también horrorizada. El niño crecía hermoso y bueno; tan dulce, tan quieto, tan amante de sus padres, que éstos no podían mirarle sin que se le escaparan las lágrimas, pensando en el fin que le esperaba. Tanto lloraron y penaron, que al fin el niño, que se iba haciendo grandecito, comenzó a preocuparse de verlos ponerse tristes, así que él se acercaba. Y un día les preguntó que había él hecho para causarles tanta pena.

Sus padres se resistieron por muchos días y aun años a explicarle su desgracia, pero tanto y tanto les suplicó, que al fin no tuvieron más remedio que comunicarle lo que había ocurrido. — Tu padre, le dijeron, en un momento de exasperación cuando nacistes, pidió al diablo que te llevara y el maldito Satanás para tenerte bien seguro, robó tu fé del bautismo y de seguro que te la guarda en el infierno para reclamarte cuando mueras. . . .

— ¿Y esto os desespera? — dijo el chico, — ¿y por esto lloráis de

noche y día desventurados? Tranquilizaos que no hay para tanto, yo iré al infierno a buscar este papel si es necesario. . . .

Y pidió a su madre que le hiciera un zurroncito donde poner sus vituallas para el camino, porque quería ir primero a ir a Roma a contar su caso al Santo Padre y ver lo que éste le decía. La madre se desesperaba con la idea de verle partir tan pequeñito todavía, para un tan largo viaje, pero tanto insistió e insistió el chico que al fin le hizo el zurroncito, lo llenó bien de cosas buenas de comer y lo despidió con lágrimas en los ojos.

El chico preguntando, preguntando llegó a Roma y enseguida pidió para ver al Santo Padre. Le costó mucho de entrar a ver a Su Santidad, pero tanto y tanto suplicó a los que estaban a la puerta que al fin lo dejaron entrar. El Papa le miró muy cariñosamente y le preguntó lo que le traía a Roma desde tan lejos. El chico le explicó su historia, de como tenía su fé del bautismo al infierno, y el Santo Padre se quedó pensando sin saber atinar lo que convenía hacer. Finalmente pidió que vinieran los cardenales y doctores de la iglesia y a todos los reunidos les explicó el caso, pidiéndoles consejo y solución. Los cardenales todos, discutieron el asunto, leyeron todos los libros de la iglesia de Roma y no encontraron nada parecido al caso del chiquillo. ¡Ellos no podían ayudarle! Y así se lo dijo el Papa, recomendándole no más, que fuera a ver a un santo ermitaño, el más santo del mundo, que estaba en una cueva haciendo penitencia por años y años en lo alto de una montaña. — El, con su virtud podrá más que nosotros, — le dijo el Papa; — vé, no tengas miedo, di que yo te envío, para ayudarte. . . .

— Que he de tener miedo, — dijo el muchacho, y comenzó otra vez a andar y andar hasta que llegó a la cueva del santo hermitaño.

Éste, estaba haciendo oración cuando llegó el niño y ni se dió cuenta de que el muchacho estaba esperando. Con los brazos en lo alto, mirando al cielo, no veía nada, ni sentía nada. El niño se quedó muy sorprendido, viendo bajar un ángel, que traía el maná para el hermitaño . . . Éste comió, en éxtasis, y después como el chiquillo hizo ruido para despertarle, se volvió y le preguntó qué era lo que le traía allí. El chico explicó sus desdichas y como el Santo Padre le había recomendado le rogó que le dijera el modo de rescatar su fé del bautismo del diablo.

El hermitaño cuando oyó hablar del diablo se escandalizó y le dijo al chico, que él no tenía arte ni parte con el diablo, que lo mejor que podía hacer, era irse a encontrar un gran ladrón que robaba y

mataba a todos los que pasaban por el camino, al pie de la montaña. —aquel ciertamente tendría tratos con el diablo y le explicaría la manera de conseguir lo que deseaba.

El chico se despidió del hermitaño, y bajó la montaña y encontró al ladrón tal como él le había dicho. —¿Qué te trae aquí, tan pequeño? Tu no eres bocado para nosotros. El niño explicó al gran ladrón su historia y todos sus pasos para conseguir otra vez el papel del bautismo. . . . El ladrón oyó, sonriendo, la explicación y dijo al niño: —¡Todos estos señorones no han podido ayudarte para nada! Ven, ven, que llamaremos al diablo y le pediremos que te devuelva este papel y verás como lo hace, al fin y al cabo no es tan mala persona como dicen.

El chico se espantó algo al oír de ver al diablo en persona, pero estaba tan determinado que siguió y fueron con el ladrón a una cueva que había en un barranco de la montaña. Allí el ladrón empezó a blasfemar y decir unas blasfemias tan fuertes, que empezó a salir humo de azufre y al fin apareció el mismísimo diablo, rojo, con cuernos y todo, vestido en traje de infierno.

El ladrón le explicó lo que hacía al caso, pidiéndole que condescender por esta vez y devolverle al muchacho su papel del bautismo, —al fin y al cabo no valía la pena de disgustar a un pequeño, tan pequeño como aquél, y disgustar a tanta gente gorda, como el Papa y el hermitaño y los cardenales. El Diablo se convenció, y a regañadientes dijo que devolvería el papel al chico, si éste bajaba al infierno a buscarlo, que el no tenía tiempo que perder en ir y venir por una cosa así.

Puede ser se esperaba que el muchacho se espantaría en seguirle, pero, no, el pequeño tomó su zurroncito y se fué cueva adentro con el diablo. Bajaron muchos y muchos escalones. ¡El Diablo sabe cuantos! finalmente llegaron al infierno y allí vió el niño muchas cámaras ricamente puestas y en una había varias camas, magníficas; sobre todo la del centro tenía una cubierta de damasco preciosa. . . . —¿Vés esta cama tan bonita? —dijo el diablo, —Pues es para tu amigo el gran ladrón. Estará bien aquí, ¿no es verdad?

El chico la encontró tan hermosa, que no pudo menos de tocarla pasando y observó que quemaba, le quedó una marca en los dedos, sólo de ponerlos así por encima. No dijo nada y fueron andando, hasta que llegaron al cuarto de los armarios, donde el diablo guardaba sus papeles. ¡Cuantos y cuantos tenía en los cajones, de gentes que no debían saberlo, que tenían allí sus encomiendas y títulos!



Buscó en una gran cómoda y de allí tiró su papel para darlo al chico, que se despidió muy contento metiéndoselo en el zurroncito y empezando su regreso. Cuando llegó arriba fué a encontrar al ladrón para darle las gracias y le explicó su aventura, diciéndole también: — Por cierto que el señor diablo tiene una muy buena cama ya preparada para ti. ¡Que bonita es! No más que quema rabiosamente, mira que señal me ha hecho en los dedos sólo con tocarla. . . .

— ¿Qué dices? — exclamó el ladrón. — ¿Que el diablo ya me tiene la cama preparada? ¡Tan seguro se cree de mí! Canalla, pues, voy a confesarme al momento y hacer penitencia de mis pecados. . . .

Y fue a una capilla que estaba allí cerca y se confesó y cuando salía, unos soldados que andaban buscándole, le vieron pasar desprevenido y le tumbaron de un tiro y así el ladrón que estaba todavía sin pecados nuevos, se fue derechamente a los cielos, donde se hicieron unas grandes fiestas porque se había arrepentido y salvado un tan gran pecador.

Mientras tanto el hermitaño aquel día, estaba en su cueva, como cada día haciendo oración, esperando al ángel que le bajaba el maná, y éste, tardaba tanto en llegar, que el hermitaño ya desconfiaba, pero al fin llegó volando sudado de tan deprisa que había ido y pidió al hermitaño que le excusara. — Figurate, — le dijo, — que se ha salvado aquel gran ladrón y asesino, que mataba y robaba, abajo en el camino. Hoy ha llegado, derechito al cielo, sin perder ni un día en el purgatorio. Los soldados le mataron en el momento que venía de confesarse en la iglesia. . . .

— ¡Ah, sí! — dijo el hermitaño. — ¡Por un ladrón empedernido me habéis tenido tanto tiempo esperando! . . . ¡Esto es un despotismo. . . . Voy a darme a la mala vida y así haréis fiesta también para mí cuando yo muera. Y se puso a robar y matar. ¿Y sabéis donde fue a parar? Pues a la cama que el diablo tenía preparada para el ladrón, porque no tuvo tiempo de confesarse a la hora de morir.

Y mientras tanto el niño se volvió a su casa con su papel, y su padre y madre y los demás hermanos, todos fueron muy felices hasta morir.

. . . . .

Creo que no hay gran cosa que añadir a este cuento, esperando que se encuentre todavía otra versión más precisa aun del *hermitaño que se condena* y acaso superpuesta ya a la del *ladrón que se salva por un bien que ha hecho cuando pecaba*. Pero releiendo "El Con-

denado por Desconfiado," nos ha parecido interesante el verso de Enrico:

*Pues haz cuenta que César va contigo . . . para animar a su criado, recordándole en un momento difícil la proverbial buena suerte de César. Esta alusión debía ser entendida del público. La fama de la buena fortuna de César era por lo menos familiar entre los conquistadores de América en el siglo XVI. La cita Vargas Machuca en la *Milicia Indiana*. Es curiosa en pleno siglo XVII todavía la alusión a la sabiduría de Ovidio.*

*Y pues decís que de Ovidio  
escedo a la antigua fama. . . .*

J. PIJOÁN

UNIVERSITY OF SOUTHERN CALIFORNIA,  
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## BRIEF ARTICLES AND ANNOUNCEMENTS

### FRENCH AND SPANISH SCHOOLS OF MIDDLEBURY COLLEGE

SUMMER OF 1923

The Fifteenth Summer Session of Middlebury College will include the five schools of French, Spanish, English, Chemistry, and Music, and two foreign sections, a School of French in Paris and a School of Spanish in Granada. The French and Spanish Schools will open June 29 and continue until August 16, 1923. August 13-15 will be taken in both schools for the final examinations. Classes will be conducted as heretofore five days in the week. No beginners' courses are offered in these schools.

Attendance is limited to approximately 100 students in the Spanish School and 175 in the French School.

The French and Spanish Houses of residence will open to receive students on Friday, June 29, and lunch will be served upon the arrival of the midday trains. Both houses will close after breakfast, Friday, August 17.

#### ANNOUNCEMENT OF COURSES. THE SPANISH SCHOOL

##### ADVANCED COURSES

1. Synthetical Spanish Phonetics. 2. Technique of the Reform Method. (As applied to the teaching of Spanish.) 3. Historical and Comparative Spanish Grammar. 4. The Mystic Literature. 5. Spanish Realia. 6. Spanish-American Realia. 7. The Realist Novel of the 20th Century. 8. The Leading Contemporary Playwrights.

##### INTERMEDIATE COURSES

9. Elements of Spanish Phonetics. 10. Spanish Grammar. 11. Conversation and Composition. 12. General History of Spanish Literature. 13. Spanish Music. 14. Spanish Folklore and Legend.

##### LECTURE COURSES

15. Spanish Tour, illustrated. 16. Spanish Art, illustrated. 17. Literary Topics. 18. Spanish-American Topics.

NOTE: The advanced and intermediate conversational courses and the intermediate grammar courses are divided into small sections.

Correspondence regarding courses should be addressed to the Dean of the Spanish School, Professor J. Moreno-Lacalle, Middlebury College, Middlebury, Vermont.

#### THE FRENCH SCHOOL

##### INTERMEDIATE COURSES

1. Grammar A.—General review course for those who understand French with difficulty. 2. Grammar B.—More advanced course for those who wish to review grammatical difficulties. 3. Composition A.—Rather elementary course, but presupposing at least two years of French. 4. Composition B.—Continuation of Course A. 5. Composition C.—Cours de Style. Original compositions, etc. 6. Phonetics A.—Introductory course. Should be taken by all students who have no knowledge of phonetics. 7. Dictation A.—For students who have difficulty in understanding spoken French. 8. Dictation B.—More advanced course for those who understand French more or less easily. 9.

Vocabulary A.—An elementary course in vocabulary forming. For those deficient in vocabulary. 10. Vocabulary B.—More advanced course (presupposes course A or equivalent). 11. Vocabulary C.—Advanced course (presupposes course B or equivalent). 12. Diction A.—Course in reading aloud. Students should have a fairly good knowledge of French sounds.

#### ADVANCED COURSES

13. Phonetics B.—Theoretical course of French pronunciation. 14. Methods C.—Theory and practice of the teaching of the French language. 15. Practice Course C.—Based on the above Course in Methods. 16. Literature IV.—Literature of France since 1900. 17. History of France C.—Contemporaneous period. 18. Geography of France C.—A study of France and her Colonies. 19. Synonyms C.—A critical study of words and phrases. 20. Educational Systems C.—Study of French schools and programs.

#### SCHOOLS IN FRANCE AND SPAIN

A Section of the French School will be conducted in France and a section of the Spanish School in Spain in the summer of 1923. The French School will be located in Paris and the Spanish School in Granada. The courses of study will be carefully planned to meet the needs of American teachers. Twenty days of resident study will be provided in each school and this will be supplemented by many visits to points of interest. The European schools will be conducted on the plan of the French and Spanish Schools at Middlebury and will be officered and taught by persons familiar with the purpose and methods of the Middlebury Schools.

The school in Paris will open July 16 and will end with examinations on the 13th and 14th of August. From August 15 to August 29 this school will be conducted through provincial France, Normandy and Brittany. The School at Granada will open July 16 and end with examinations August 13 and 14. From August 15 to August 29 the school will be conducted to points of interest in Spain.

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#### COLLEGE OF THE PYRENEES

##### ANNOUNCEMENT FOR 1923

##### LOCATION

The second season of the College of the Pyrenees will be held as formerly at Barcelona, Spain. The same buildings will be used as in 1922—those belonging to the Colegio Internacional, an American school for girls.

Sarria is a most interesting suburb high above the city of Barcelona. It has plenty of good air, charming views of the city and the Mediterranean, and from it there are walks over the hills and through the pine groves in many directions. The buildings of the Colegio Internacional, which provide ample accommodations in high class rooms and dormitories, are fitted with all the necessary equipment for instruction, and proved to be very comfortable in summer. The cuisine under the management of the regular college staff will be ample and acceptable. The college has a library in English and Spanish of over 5,000 volumes.

The school is assured also of the cordial coöperation of the University of Barcelona, both in its official capacity and in the person of various professors who will again become members of our faculty.

#### THE FACULTY

Dean of the College: Señorita Carolina Marcial Dorado, Barnard College.

Señorita Marcial is a native of Spain and member of a family that has always taken a prominent part in Spanish political and cultural life. Last year through her personal connections she was able to secure many unusual courtesies for our college, and through her unusual tact and resourcefulness created for the school an atmosphere of good-fellowship and industry, which was one of its distinguishing characteristics.

Other members of the faculty, both American and Spanish, will be added as rapidly as arrangements can be made and announcement will be made from time to time.

#### COURSES

The courses will be substantially the same as last year. They will be of collegiate grade, but not of graduate grade. All work will be carried on in the Spanish language except in the case of very elementary students who may need to have at first some help in English. In general, however, Spanish will be the sole language of communication in school and out, for in that way as in no other one is able to secure proficiency in the use of a foreign tongue.

#### LIST OF COURSES

Pronunciation	History of Spanish Literature
Elementary Conversation	Spanish Art
Advanced Conversation	Contemporary Literature
Spanish Grammar	Spanish-American Civilization
Methods of Teaching Spanish	Commercial Spanish

#### EXCURSIONS FROM BARCELONA

The week-end holiday will be utilized for excursions to near-by places as follows: July 21, 22, Montserrat; July 28, 29, Tarragona; Mount Tibidabo, San Cugat and Las Planas will be visited on some convenient afternoons. These excursions will all be included without extra expense.

If a group of fifteen people desire it, we can arrange an excursion to the Balearic Islands as last year, between Friday night, August 4, and the following Monday morning, and will send one of the instructors with the group.

#### OPPORTUNITIES FOR RECREATION

As all classes will be held in the morning, the afternoons will be free for sightseeing, sports and hikes to the mountains or to the shore. Bathing in the Mediterranean is always possible.

A new building of the Club "Periodistas y Artistas," which was not finished last season, will be placed at our disposal in 1923. This privilege has been extended by the president, Sr. Carlo Vázquez.

The privileges of the Barcelona Country Club are also extended to the college if any desire to pay the slight fees involved.

**TRAVEL PROGRAM**

There are offered one program of travel in Spain before the session at Barcelona and two programs after the session. In conjunction with these there are two scheduled sailings from the United States. Those who cannot meet the published dates of either, going or returning, are invited to correspond with the Intercollegiate Tours, for there are other possibilities.

**THE UNIVERSITY OF PORTO RICO****RIO PIEDRAS, PORTO RICO****SUMMER SESSION—JULY 9–AUGUST 18, 1923**

The outlook for the summer of 1923 is especially bright, and the authorities of the University of Porto Rico confidently believe that the coming session will be even more successful than the last.

**COURSES**

The University offers, in the Summer Session, courses in the literature of Spain and Spanish America, in phonetics and the technique of the language, both elementary and advanced, a course in Spanish songs and music, and another in Spanish legends, with especial reference to the beautiful legends of Porto Rico. The history of Porto Rico and South American countries setting forth the significant aspects of Spanish-American civilization will be given.

**CREDITS**

A certificate of scholarship showing completion of courses and credits obtained will be given, upon examination, to each student. The credits granted by the University of Porto Rico are recognized by the colleges and universities of the United States. All credits obtained at the University of Porto Rico may be transferred if the student wishes to continue his work in another institution.

**ADVANTAGES**

Students will have the advantage of constant contact with Spanish-American civilization and of an ever-present opportunity to speak the language. All courses are given by instructors whose native tongue is Spanish, and each one is peculiarly fitted for the special line of work he presents. The University's fine library and art collection offer additional attraction. Picturesque scenery, combined with a delightful climate, lures the student to interesting week-end excursions by land and sea.

**EXPENSES**

Estimated cost from date of sailing from New York, June 30, to return to New York, August 28, are as follows: Minimum, \$250; average, \$350; maximum, \$400.

**ADDITIONAL INFORMATION**

Those desiring the Summer Session bulletin, application blanks or other information, should address the Director of the Summer Session, Josephine W. Holt, City Normal School, Kensington and Belmont Avenues, Richmond, Virginia.

**THE SPANISH SCHOOL OF WASHINGTON**

Course in the University of Seville, Spain, July 7 to August 4, 1923. This course has been organized under the direction of R. Granados of Seville, Spain.

**ARRANGEMENT OF SUMMER SESSION.**

The University of Seville in announcing a summer course for foreigners opens for the first time in its history its doors (during summer) and will consider all persons registered as its own pupils, who will be subject to the rules and regulations of the University, receiving at the termination of the course a Diploma. The aim is to offer to foreigners who are engaged in teaching Spanish, or who wish to become familiar with our language and literature, an unusual opportunity of extending their knowledge by means of practical classes, given by professors who are specialists in their respective subjects. Preliminary students will receive the same courtesy and attention as advanced students. The instruction will be supplemented by illustrated lectures on history, art and geography, and by visits to many historic places of interest in and about Seville.

There are three groups in this course offered:

**LECTURES.**

Spanish Literature and Literature of Spanish-American Countries.  
Ten lectures.

Spanish Art (illustrated). Ten lectures.

Spanish Language. Eight lectures.

Spanish Phonetics. Eight lectures.

Spanish Regional Customs. Four lectures.

History of Spain. Four lectures.

Political Life of Spain. Four lectures.

Geography of Spain. Three lectures.

Spanish Popular Music. Three lectures.

These lectures form an important part of the course and attendance is compulsory.

**PRACTICAL CLASSES.**

Conversation, with Exercises in Dictation, Composition and Translation.  
Eighteen sessions.

Phonetics, with Exercises in Phonetic Transcriptions. Ten sessions.

Commercial Spanish. Eight sessions.

To intensify the personal work of the student, as many groups as are necessary will be organized in order that there may be no more than ten persons in each group.

**EXCURSIONS AND VISITS.**

Excursions: To Carmona, Huelva, Palos, La Rábida, Itálica and Cartuja.

Visits: To the Ayuntamiento, Museo, Hospital de la Caridad, Alcázar, Casa-Lonja, Biblioteca Colombina, Cathedral, Casa de Pilatos, Barrio Santa Cruz, Palacio del Duque de Alba, San Marco, Santa Paula, Alameda de Hercules, Santa Clara, San Lorenzo, Palacia de San Telmo, Fábrica de Tabacos, San Salvador, San Isidoro, and Ibero-Americana Buildings.

**BONILLA Y SAN MARTÍN HONORED BY HIS COLLEAGUES**

Don Adolfo Bonilla y San Martín, distinguished Spanish humanist, jurisconsult, historian of literature and philosophy, professor of Spanish Literature and Philosophy at the Universidad Central, Madrid, and one of the honorary members of The American Association of Teachers of Spanish, has just been honored by his colleagues with election to the position of Dean of the College of Letters and Arts. Bonilla y San Martín is one of the most brilliant pupils of Menéndez y Pelayo and one of the few that has continued in Spanish letters the genius and inspiration of the master. He started his career as professor of commercial law in the University of Valencia and later accepted the chair of Philosophy and Literature at Madrid. He is now one of the most distinguished members of the Royal Spanish Academy of History and two years ago he was made a member of the Royal Academy of the Language.

In the summer of 1915 don Adolfo Bonilla y San Martín gave courses at the summer session of the University of California, giving extraordinary impetus and inspiration to higher Spanish studies in the United States.

Among his most important works are the following: *Gérmenes del Feudalismo en España*; *Estudios de historia y filosofía jurídicas*; *Erasmus en España*; *Luis Vives y la Filosofía del Renacimiento*; *Historia de la Filosofía Española*; *Fernando de Córdoba*. His latest important publication is *Las Bacantes o Los orígenes del teatro*, 1921, which he presented on the occasion of his election to the Real Academia Española de la Lengua.

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**THE LECTURE TOUR OF PROFESSOR GARCIA SOLALINDE**

Dr. García Solalinde of the Centro de Estudios Históricos, Madrid, who has been lecturing in the United States during the present academic year is preparing to return to Spain in the late summer. After giving lectures at Columbia University last July Dr. Solalinde gave regular courses at the University of Michigan during the months of October, November, December and January. During the months of January and February he also gave various lectures at the Universities of Pennsylvania, Cornell, Chicago, Wisconsin, Minnesota and Iowa. In May he will lecture in Southern California. From the middle of May to the end of July he will give regular courses at the University of California in Berkeley, and a short course of fifteen lectures at Stanford University.



## NOTES AND NEWS

Professor O. C. Gebert, of the University of Wyoming, reports great progress in the Spanish Department of that institution. In 1921 Professor Gebert, after a summer's stay in Europe, took charge of the Modern Language Department. A change from the direct to the conservative direct method created keen interest in the student body. As part of the final examination, the students in first year Spanish had to give, each, at least a thirty-minute free talk in Spanish on a topic assigned to the student. One student spoke fifty-five minutes continuously. From a total enrollment of seventy-eight at the beginning of the fall term, in 1921, the enrollment this year has grown to two hundred and twenty.

Timothy Cloran, Ph.D., professor of Spanish at the University of Oregon, writes that there is an active chapter of Sigma Delta Pi and a Circulo Castellano at the university. There are four hundred and fifty students enrolled in Spanish there. Spanish classes are under the direction of Miss Gertrude Espinosa, who is to conduct a party of teachers to Spain, to the College of the Pyrenees during the coming summer.

The Modern Language Teachers of the Sixth District of the Nebraska State Teachers' Association, met at Alliance, Neb., October 12th. Miss Emma C. Steckelberg, of the State Normal School and Teachers' College of Chadron, Neb., presided. Miss Effie Durgan of the Scottsbluff High School was the main speaker on the program. She gave an account of her travels in Mexico last summer, and in answer to questions gave information regarding the courses offered and the methods used by the native teachers.

Professor Samuel M. Waxman is enjoying a sabbatical leave from Boston University and is spending it in study in Spain and France. At the invitation of the Ateneo Cientifico, Literario y Artistico of Madrid, he delivered, on December 1, 1922, a lecture on the subject, "Lo que los Americanos y los Españoles pueden aprender los unos de los otros."

Miss Alberta Clarke, of Los Angeles, California, sends us the following interesting account of a Thanksgiving feast in Spain: Tucked away in a side street of Madrid, at the Plaza de Herradores, not far from the Puerta del Sol, is a little old tavern known as El Botin, favorite haunt of all lovers of things typically Spanish, and long famed, not only for its delectable dishes, but also for its stories of early Spanish life; and particularly for its associations with Lope de Vega, Quevedo, and doubtless many other men of note. It was founded in 1620, the year the Pilgrim Fathers landed at Plymouth Rock. For this reason, as well as for its early associations, it seemed a fitting place for an American celebration of Thanksgiving. Here it was, then, that a group of thirty American professors, students and friends of Spanish who are spending the winter in Madrid, assembled on November 30, 1922, to celebrate Thanksgiving Day.

Professor Fitz-Gerald, of the University of Illinois, acted as toastmaster, in his genial way, and the following toasts were given:

Idiosyncrasies.....	Prof. N. B. Adams
The Joys of a Sabbatical Year.....	Prof. S. M. Waxman
A Study in Heat.....	Prof. Adelaide Knight
Before and After Taking.....	Dean William Wald
Reminiscences of Madrid Twenty-two Years Ago.....	Prof. John D. Fitz-Gerald

A Spanish touch was given the program by Miss Amelia Agostini of Puerto Rico, instructor in Vassar College, who read in a charming manner, "Las Campanas Matinales," by José Santos Chocano, of Peru; and "La Canción de las Antillas," by Luis Llorens Torres, of Puerto Rico. After this, all joined in singing "America" and the program closed with toasts to America and Spain. The following were present:

Professor and Mrs. John D. Fitz-Gerald, University of Illinois; Professor and Mrs. Samuel M. Waxman, Boston University; Professor and Mrs. C. F. McHale, International Correspondence Schools, Madrid; Professor and Mrs. N. B. Adams, Columbia University; Alice K. Abbott, Barbara Ellis, and Ellen Williams, Smith College; Professor and Mrs. William Mahl, Cornell University; Dean Arthur Wald, James Milliken University, Decatur, Illinois; Vera Colding and Amelia Agostini, Vassar College; Professor Adelaide Knight, Newcomb College, New Orleans; Agnes Goodbody, Ridgewood, New Jersey; Ruth Paulding, Watsonville, California; Laura Temple, Mexican Educational Society, Mexico City; Mary L. Hasbrouck and mother, Mrs. A. M. Hasbrouck, East Orange, New Jersey; Meta M. Goldsmith, Eugene, Oregon; Suzanne Orssand, Choate School, Boston; Ellen Goebel, Chicago University; Bertha S. Flick, Syracuse University; Ina W. Ramboz and E. Alberta Clarke, Los Angeles, California.

The Instituto de las Españas en los Estados Unidos has published a booklet advertising the Third Trip to Spain, Summer 1923. Intimate glimpses of the trip taken last year lend a touch of personal interest to the booklet, since the illustrations are mainly from the pictures taken especially by Miss Rebecca Chase and Mr. John Brooks. This year's itinerary includes many extra excursions without extra charge. As heretofore, Sr. Joaquin Ortega will personally conduct the party, aided by Prof. J. Horace Newmaker, of Denison University, who has done so in the past two trips.

Of all the personally conducted parties of students to the University of Mexico, none seem to have a more prominent place than the ones conducted by Prof. G. Milton Patison, of the College of William and Mary at Williamsburg, Virginia. Prof. Patison conducts a party of university teachers and students on a tour through Mexico each summer, and, at the same time, instructs members of the party in advanced Spanish courses. These parties, as well as others from different parts of the United States, are very favorably impressed with the courteous and hospitable welcome tendered to them by the government officials in the City of Mexico and the governors of the various states visited on the tour.

From the *Excelsior* several group pictures of the students of Prof. Patison's party have reached my hands, also programs of the festivities planned in honor of the visitors. From the many other newspaper clippings received we believe that the Mexican people are as ready to welcome us as visitors as we are to go

there to really acquaint ourselves with Mexico and its people and their customs. One of the best features of the tour is the extensive and varied entertainments given to the party, making it possible for members to mingle daily with cultured, educated Mexicans. Nor are these trips devoid of all sensational events, for last year, while guests of Governor Taméz on an auto trip to the caves of García, about thirty-five miles from Monterey, the trip was abandoned on account of the presence of bandits on the road.

Miss Laura Jewell, Henderson Brown College, Arkadelphia, Arkansas, writes of the Spanish clubs, for they have two of the most enthusiastic and progressive Spanish clubs ever organized. One for the advanced students averages an attendance of thirty-nine, and the other averages an attendance of thirty-six. Miss Jewell cannot supply the club with material in proportion to the number of those who are desirous and qualified to take the parts. Any day which passes without a play to coach or at least a committee to meet has a peculiar savor. As far as regular session meetings are concerned they always have a program well prepared, in fact, better prepared than at many places where students are more advanced.

One June 24, Assistant Professor Ángela Palomo of Wellesley College was married, in the Wellesley College Chapel, to Mr. J. Edward Campbell of Atlanta, Ga. Her place has been taken by Miss Caridad Rodríguez, for three years instructor in Spanish at Middlebury College. "*El Príncipe que todo lo aprendió en los libros*," by Jacinto Benavente, was successfully presented last spring at Wellesley College.

Dr. Hómero Serís has just been appointed Director of the Cultural Lectures of the Unión Benéfica Española in New York City. The first lecture given under the direction of Dr. Serís was by Prof. Antonio García Solalinde, visiting professor to the United States from the Centro de Estudios Históricos of Madrid. The second lecture was by the great Spanish criminologist, Dr. Fructuoso Carpena, who has been called the Lombroso of the twentieth century, and whose studies are aimed at the social and spiritual regeneration of the criminal.

Miss Ada M. Cox, instructor in Spanish, received her Master's Degree from Wellesley College in June.

Professor John Van Horne, of the University of Illinois, spent part of the summer studying in the National Library of Mexico City.

Miss Genevieve Crissy, of the Bloomfield, New Jersey, High School, spent the summer in study at Madrid.

Miss Ella Mai Wilson, who received her Master's degree at the University of Illinois in June, has been called to a position in the Romance Department of the University of Minnesota.

Professor Federico de Onís, of the University of Salamanca and of Columbia University, was one of the Advisory Council of the Summer Session of the University of Mexico City.

SYLVIA M. VOLLMER

JUNIOR COLLEGE,  
EL PASO, TEXAS

## REVIEWS

**Trozos Modernos.** Selections from modern Spanish writers. Edited with notes, direct method exercises and vocabulary by Carolina Marcial Dorado and Medora Loomis Ray. Ginn & Co., Boston, etc., 1922. iv + 195 pp.

This book is intended to be read after a beginners' book has been finished. It includes short stories by José Francés, Azorín, Taboada, Blanco-Belmonte, and the Quintero brothers; poems by Valle Inclán, Ricardo León, Carlos F. Shaw, Rueda, Machado, and the Quinteros; and two plays, *No fumadores* by Benavente, and *Sangre Gorda* by the Quinteros.

The text of the selections is apparently taken directly from Spanish sources without simplification. At least this is the case where the reviewer has been able to make comparisons. A few lines are justifiably omitted from *No fumadores*, but the editors have apparently not noted a reference (61, 24) to something in the omitted passage.

The book has attractive illustrations, and is well bound and printed. A few misprints of some slight importance have been noted. On page 19, 2, *los* should apparently be *las* (if not, it needs explanation); on page 62, 7, *esta* should be *estar*; on page 91 we have the spelling *zarzaparilla* (not so in text and vocabulary); on page 131 *cóncava* de should be *cóncava*; on page 154, under *hundirse*, "fail" should apparently be "fall."

The exercises (not all direct method exercises as announced in the title) contain Spanish questions, various forms of grammar review, word study, practice in idioms, composition, and original themes.

The vocabulary shows very few total omissions of words; *durmieron* is the only one noted. There are a number of minor blemishes. *Cantar* meaning "to crow" (19,26) is not given; *subirse* (22,7) and *desviarse* (28,5) are not given; the plurals of abstracts such as *tonterías* (10, 23) are not always indicated; prepositions are occasionally omitted or inserted in one or the other language: e. g., *apoyarse* = "lean upon;"  *echar a* = "begin;" *dar de comer* = "feed;" the treatment of *haber de* is inadequate; *no poder menos de* is translated as an infinitive "cannot help;" *esbeltez* = "tall and elegant stature," hardly fits boats that sail in the gutter, etc. But in general, the vocabulary is satisfactory. There is also an English-Spanish vocabulary for the composition exercises.

In the notes the editors have supplied interesting comment on Spanish customs, and brief remarks about the authors, except Salvador Rueda. In linguistic matters they faced great difficulties. The reviewer feels that, despite many admirable comments, the notes as they stand are not what might be desired. There are many difficulties in the first sections that should have notes. Examples are *van escritas* (10, 3); *hablaba lento* (10, 7); *que donde esté su nombre todo está bendito, que en otro tiempo*, etc. (11, 12); *con sólo verla* (12, 11); *hubierais cumplido* (15, 24); *al gallo rubio le trajeron* (17, 14); *al preguntarle las jovencitas* (20, 18); *pana azul obscuro* (25, 18); *se encontró a una mujer* (28, 10); *mirarte* (30, 8); *se ataca las ovejas* (30, 19), and so forth. On the other hand some less difficult passages are explained: e. g., *entre los míos* (10, 3); *le perdió* (22, 5); *Papá* (26, 9).

In the notes on *No fumadores* and *Sangre gorda*, there are so many problems that no two editors could agree on what is to be annotated or what is not. Between notes and vocabulary, many of these difficulties are settled, but many remain.

In some twenty cases translations in the notes differ verbally or otherwise from those in the vocabulary. More care should have been taken to secure consistency. Examples follow:

Page and line	Text	Notes	Vocabulary
20, 25	<i>bien plantado</i>	"very erect"	"well set up," "upstanding"
50, 13	<i>no tenia pelo de tonto</i>	"wasn't at all stupid"	"be nobody's fool" (infinitive, of course)
52, 8	<i>qué diantre</i>	"what can you expect"	"what the duce"
58, 6	<i>calle usted</i>	"great heavens"	"did you ever"
75, 27	<i>sin temperatura</i>	"blood running cold"	"in a cold chill"

A few notes need outright correction. *Que sofoco* (64, 19) is explained as if it were *qué sofoco*; the English grammatical connection has been lost between the two notes on 66, 22; *de donde habrá sacado* (60, 10) is given "where did she get the idea" instead of "where can she have gotten the idea." In several other cases the editors have departed unnecessarily from a literal or nearly literal translation.

In the list of idioms (pp. 93-94) there are also a number of verbal discrepancies between the translations there suggested and those offered in the vocabulary and notes.

*Trozos Modernos* has excellent and characteristically Spanish reading material. The teacher must expect to find the poetry and the two plays difficult. A new edition should correct many blemishes in matters of detail, and when this is done the reviewer believes that the reader will give pleasure and satisfaction after a first reader has been completed.

**Cuentos y Leyendas.** By Elijah Clarence Hills and Juan Cano. Illustrated by Bates Gilbert. D. C. Heath & Co., Boston, New York, Chicago, 1922. viii + 172 pp.

The reading matter of this text consists of seventeen stories told in ninety pages. There are famous old stories such as "The Three Bears," "Red Riding Hood," "The Pied Piper of Hamelin," "The Musicians of Bremen," etc., and some typically Spanish and Spanish-American stories. In most of the material there is an element of humor that can be appreciated by young people, and also by older students and teachers. In the absence of definite information, it is to be presumed that the stories have been retold in their present form by the editors.

In the preface the editors state that "the language is simple, and there is much repetition of words and phrases, so that the students even in the Junior High Schools should be able to read the book without the use of a grammar."

It is a great pleasure to read a book so nearly perfect in every detail. Attractive binding, good paper, clear printing, simple, well-graded, and interest-

ing material, adequate exercises, and a fine vocabulary make the reviewer's task a simple one. The authors have succeeded in writing natural Spanish so far as it is humanly possible to do this within their self-imposed pedagogical restrictions. Thus, *usted* is deliberately used throughout, the early stories are written entirely in the present tense, others almost entirely in other tenses, the subjunctive is rare, and in general very difficult constructions are avoided. However, toward the end of the book, the style is of sufficient difficulty to make the student do the proper amount of thinking.

There are twenty-two exercises grouped after the reading matter. Each exercise has three parts. Part A has questions in Spanish, Part C has English sentences to put into Spanish, while Part B has grammar drill of various kinds—filling blanks, writing verbs, composing sentences around certain idioms, etc. A few model sentences might help in this last division. The Spanish questions require longer and longer answers as the text advances. The English sentences do not give a summary of the text.

The vocabulary is complete and accurate. After looking up a considerable number of words, the only omissions noted by the reviewer are *suave* and *despedir* (*despedirse* is given). There are a few discrepancies. On page 138 we find *aparejó a su burro*, where the text (61, 4) has *aparejó su burro*; on page 139 *se atravesó una* refers to *se le atravesó una* (87, 9). This last discrepancy is perhaps deliberate, but unfortunately so, in the opinion of the reviewer. The translations of *acariciclo*, *desgraciado de mí*, *ch*, *tomarse la sopa* and a few other expressions might be improved. However, these minor defects do not affect the general excellence of the vocabulary.

Misprints are rare. A very few accents and punctuation marks are omitted. There is some inconsistency in the writing of *vi* (*ví*). *En seguida* is written as one word in the text (33, 26), but not in the vocabulary. On page 61, line 9, *contesta* should probably be *contestó*.

There are a few notes, written entirely in Spanish. Most of these notes simply refer the student to the vocabulary where difficulties are smoothed out. In the early notes there are some explanations, such as: *En pegarle, le = a Vd.* In the reviewer's opinion, this type of note is excellent, and should have been used much more frequently. The value of the book would thereby be enhanced. Useful remarks on the notes and exercises are contained in the foreword.

The reviewer takes great satisfaction in recommending this reader unservedly for use in junior or senior high schools, nor is its use in colleges at all illogical. With its interesting material, simplicity, repetition, gradation, and adequate vocabulary, it forms a thoroughly up-to-date standard textbook.

**Lecturas Elementales con Ejercicios.** By Max A. Luria. Drawings by Herbert Deland Williams. New York, The MacMillan Company, 1922. xxvi + 233 pp.

"This reader has been designed for use in the latter part of the first semester and in the second semester of the senior high school, and in the corresponding grades in the junior high or intermediate schools . . . Special emphasis has been placed on pronunciation, oral expression, aural comprehension, written Spanish, vocabulary acquisition, use of idiom, mastery of verbs

and tenses, agreement of adjectives, the use of the single and double pronoun, simple sentence structure, and how to study."

With these significant words the author describes his reader. The reading material itself is slight in extent as compared with the drill. Some of the lessons are humorous anecdotes, many of which are repeated in dramatic form; other lessons contain verses, games, and accounts of club organization. The selections are simple and interesting. Difficult constructions are avoided. Occasional phrases seem to demand attention not received anywhere in the book: e. g., *¿Si sé leer?* (25, 43); *Este objeto lo escogen* (32, 5); *Que un muchacho malo . . .* (99, 19); *no habiendo otro asunto* (109, 14); *¡Qué le vamos a hacer!* (134, 10); the use of *vosotros* (147). However, in most cases the utmost care has been taken to clarify and amplify points of difficulty.

The material for drill that follows each reading lesson is varied and original. It is so extensive that the book is a drill book rather than a reader. Some teachers will think that it is too extensive. First there are lists of idioms with English equivalents, usually very good, but occasionally infelicitous: e. g., *buscar otra cosa* = "to look for another thing" (p. 54); *Esta piedra tarda en regresar* = "this stone is taking long in returning" (p. 59); *hacer la piedra polvo* = "to crush the stone" (p. 64; why not "into dust"?); *estar convencido de* = "to be convinced" (p. 64; *de* really ought to have separate treatment); *dar de comer* (without *a*) = "to feed."

There is much word study in the way of giving antonyms and related words in English and Spanish; there are verbs to write and adjectival agreements to fill in; composition based on the idioms; pronunciation reviews based on the excellent principle of pronouncing vowels after a series of consonants, with later practice in complete words; dictation exercises (these are written out in the book, and their value may be diminished thereby); series of related sentences, etc. Scattered through the book are vocabulary reviews. Proverbs, a verb appendix, and songs are additional features.

The two preliminary sections, "Suggestions to the Teacher" and "How to Study" constitute striking features of the book. The teacher must call the students' attention repeatedly to the "How to Study" section, which contains in a few pages much practical advice.

The vocabulary is clear and complete. No total omissions have been noted. Very rarely one particular meaning of a word is missed, e. g., the conjunction *que*, *por* (142, 2), *obrero* (116, 13).

The book is almost perfect typographically (on page 46, the word *letreros* is incomplete). The binding and general appearance are excellent. The pictures are intended to serve a purpose in teaching by object study. The map on page 129 does not contain all the places mentioned in the geographical lesson.

Probably no available book has a more thorough basis for drill work than *Lecturas Elementales*. The principles of reason, variety, and interest are used in a way that demonstrate the author's experience and logic. To cover the whole volume thoroughly and to follow the author's numerous suggestions would require a long period of use in class, and a review can do but little justice to the great number of stimulating ideas furnished by Mr. Luria. The reviewer feels that any high school teacher whose aim is not rapid reading,

but thorough absorption of a small amount of reading, cannot fail to derive great benefit from *Lecturas Elementales*.

JOHN VAN HORNE

UNIVERSITY OF ILLINOIS

**El tesoro de Gastón**, by doña Emilia Pardo Bazán, edited with introduction, notes, exercises and vocabulary by Elizabeth McGuire, Henry Holt & Co., 1922.

The book is a happy selection, with a narrative easily followed and interesting descriptions of the homeland of doña Emilia Pardo Bazán.

One of the best features of the editing is the fact that the book is primarily a reader—it does not encroach on the province of the composition book or grammar or direct method text. The *preguntas y temas*, 11 pages, including a half page of *temas generales*, may be taken as suggestions for oral work; they can, of course, be omitted, and the teacher use his own material. The irregular verbs, too, are merely listed, properly leaving the student to consult a grammar or dictionary for any parts he may need—thus saving space in a reading text.

The following omissions or observations may be noted:

- p. 6 l. 7 *aguardo feos* ?  
 8 11 *costilleta* (little rib) chops; (cf. *chuleta*).  
 8 26 *dar tumbos* might be translated for the pupil.  
 13 30 the note is not close enough for elementary students.  
 14 9 *acérrimo* might be explained.  
 16 31 inverted construction would better be explained here than in later occurrence (p. 18, l. 13).  
 18 5 *hundida* (*boca*) should be given with translation separate from *hundir*, to sink.  
 23 10 requires note.  
 23 26 *cuarto de la parra* should be explained.  
     *temple* is not in the vocabulary.  
 26 12 *dlárselo* (misprint for) *dárselo*.  
 28 12 might take a suggested translation.  
 30 22 *lirondo* might be given also independently of phrase *mondo y lirondo*.  
 35 31 to.  
 36 1 needs note.  
 37 24 *oprimir el lomo* might take a suggested translation.  
 38 18 *cerrada a piedra y lodo*; *lodo* itself = ? Cf. p. 30, l. 22. Such phrases should be analyzed, if possible.  
 38 25 *bruja*; *witch* is unsatisfactory as translation here.  
 41 6 *eshaló*; *exhaló* usually.  
 42 29 *llano* needs note to complete meaning; = smoothing off.  
 43 24 *almenada*; the English word *merlon* should be explained.  
 45 15 *alzados los manteles* could take a note.  
 45 18 *califás* = ? *caiafás*?



- 49 9 *ratos* requires explanation.  
 55 21 *in pace* should be explained.  
 65 30 needs note.  
 67 4 *demandas*, legal term = claims.  
 67 6 *¡he pasado tragos!* Translation not clear here.  
 67 15 *con me ceder* needs note on construction.  
 71 10 needs full explanation.  
 72 7 *Para mi* requires explanation as to meaning.  
 76 24 *mollusk* and *zoophile* should be explained.  
 77 21 *no se me hacen cuesta arriba* should be explained or translated.  
 93 1 word order of *El café salieron a tomarlo* might take a note.  
 98 11 explain *que oye crecer la hierba*.  
 98 29 metaphors such as . . . *estoy predicando en desierto* . . . should be explained for the literal-minded.  
 99 22 *cuadales*; misprint for *caudales*.  
 100 5 note not clear.  
 106 30 needs note.  
 107 4 *Ni una madeja dada al gato* needs explanation.  
 108 30 should have cross-reference to p. 46, l. 6 note.  
 111 20 note (should explain literal sense as well as give free translation).  
 112 2 needs note.  
 114 3, 4 *mesa ministro* (endings) should be explained (cf. *mesa escritorio*).  
 114 11 should be explained.  
 115 2 . . . *o yo que sé* needs note.  
 121 23 *es junto al río* needs note (cf. p. 124, l. 26, *aquí es*; also the expression *¡Aquí fué Troya!*)  
 122 6 *pastas* (= pie crust; here) = pastry.  
 122 26 *si allí las hubiese* needs grammatical note.  
 124 21, 22 *Al pronto si lo supo él mismo* needs a suggested translation.  
 128 17 not clear.

A. A. SHAPIRO

UNIVERSITY OF NORTH CAROLINA

**Alfonso X, El Sabio, Antología de sus Obras en dos Volúmenes.**  
 Prólogo, Selección y Glosarios de Antonio García Solalinde. Tomo I.  
 Madrid, 1922.

Esta preciosa antología para estudiantes de las obras de Alfonso El Sabio pertenece a la primorosa biblioteca literaria que publica la casa editorial Jiménez-Fraud de Madrid con el nombre de *Colección Granada*. El propósito principal de la biblioteca es proporcionar textos esmeradamente preparados para la enseñanza de la lengua y de la literatura españolas en sus primeros grados. Las obritas de esta colección tienden a ofrecer las producciones más importantes de la literatura española tomadas en su conjunto y cumplen un alto fin pedagógico porque a la vez que enseñan la literatura y la lengua españolas proporcionan al estudiante una historia de la literatura española en sus obras más importantes y características, en prólogos, notas

y glosarios preparados no para el especialista sino al alcance de los estudiantes y al público en general.

No es esta la ocasión para hablar de las obras ya publicadas de esta interesante colección que en España y en otros países viene a cumplir una misión educadora de alto mérito. Una de ellas publicada dos años ha, *Cien Romances*, es obra también del señor García Solalinde y es una preciosa edición escolar de las joyas más bellas del romancero.

El pequeño volumen que ahora tenemos a la vista, *Alfonso X, El Sabio. Antología de sus Obras*, volumen I, es la obra de un erudito verdaderamente enamorado de la ciencia literaria que estudia con cariño las obras del Rey Sabio, escribe un prólogo de veinte y nueve paginitas, sencillo, claro y bien proporcionado que puede animar al menos entusiasta a comenzar a leer las obras de Alfonso X, y ofrece aquí y allí al frente de cada fragmento de las obras que contiene el tomito noticias breves pero necesarias para el estudiante joven. Los fragmentos o trozos de la obra alfonsina que contiene este primer volumen son cuatro, *Cantigas de Santa María* y *Cantigas profanas*, obras en verso y en dialecto gallego-portugués, que era la lengua de la poesía lírica de la época del Rey Sabio, y las obras en prosa *Primera Crónica General* y *General e Grand Estoria*. De la *Primera Crónica General* ha escogido con buen tino el Señor Solalinde para publicación trozos de la parte que según toda evidencia escribió el mismo Rey Sabio. Los trozos de la *General e Grand Estoria* son los primeros que conocemos de una obra monumental todavía sin publicar y que el señor García Solalinde prepara desde hace años para la ciencia bajo la dirección de Menéndez Pidal.

La obra de que tratamos tan esmeradamente editada y documentada y acompañada de varios preciosos fotograbados será muy bien recibida por todos los que aman las letras españolas.

E o que quero é dizer loor  
del rey Alfonso e seu trovador.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

#### BRIEF MENTION

**Letras de España y América**, Spanish Catalogue, Number 2, 1922-1923 issue, by Zabala and Maurín, New York, 1922.

This admirable catalogue of Spanish books is much more than a mere catalogue of books and prices. It is a reliable guide to Spanish literature, a complete catalogue of the great works of the literature of Spain artistically prepared with illustrations and photographs, an authoritative book of information about the important series of Spanish books now being published by the large publishing houses of Spain and Spanish America, in short, the best and most reliable catalogue of Spanish books yet published in the United States. Zabala and Maurín are to be congratulated on the publication of this admirable work, and students and teachers of Spanish in this country will undoubtedly take advantage of the splendid services that the work offers them as a guide to them in buying Spanish books.

# HISPANIA

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## SHOULD SPANISH BE TAUGHT IN THE HIGH SCHOOLS?

Of late the question has been raised whether or no the teaching of Spanish in the public high schools should be discouraged. Last year an expert from an Eastern university who was making an official survey of the system of public education in a Middle Western state advised the directors of the normal schools of that state to discontinue the teaching of Spanish, in spite of the fact that there is a real demand for teachers who know Spanish in the Philippines, Porto Rico, and Cuba, and even in Mexico and Central and South America (during the past two years Peru, for instance, has called a considerable number of North American teachers).

I have known the following remarks to be made with regard to the study of Spanish in the high schools:

"The high school students believe they will secure some fine position in an exporting house, or will be sent to South America to represent the firm, if they learn a smattering of Spanish; but they will be sadly disappointed.

"A reading knowledge of French and German is needed in order to do advanced work in letters and in sciences, but Spanish is of no value in this respect.

"Spanish may have some practical value, but its cultural value is negligible.

"A knowledge of Chinese is as helpful as a knowledge of Spanish for students of English literature.

"The Spanish language is at the best a mere plaything with no real value.

"Spain is intellectually dead and the Spanish-American countries have not yet been born into the world of the mind."

These remarks and others of the same kind are a direct challenge to those of us who teach Spanish and who sincerely believe that we

are performing a public service. Of course, we must not be too sensitive to criticism. Every human activity, however beneficial it may be, is subject to criticism, and constructive criticism is always helpful. And there is, moreover, a curious parallel between the criticism now aimed at the study of Spanish and that which was aimed at the study of all modern foreign languages not many years ago, when these languages really threatened for the first time to replace Latin and Greek in the schools and colleges. French and German were then the languages at which the criticism was directed, and yet they prospered exceedingly in spite of it.

As an ardent advocate of the cultivation of humanistic studies, I deeply regret the ebbing of interest in Latin and Greek letters; but, if our modern world feels that it must turn its back on Greece and Rome, let us at least give it an opportunity to drink of the rich stream of Græco-Latin culture that has come down to us through the Romance languages, not the least of which is Spanish.

But the question that is now before us for discussion is whether Spanish should, or should not, be taught in our public high schools. The following statements by men prominent in educational institutions or in government circles should be of interest:

"As the years go on, the intimacy of our relations with our neighbors of Spanish-speaking stock in the West Indies and Central and South America seems likely to grow more intense. The situation in Europe during and since the war has forced upon the minds of both Americans and Latin Americans the conviction that they ought to form an effective community of nations having ideals to uphold and rights to protect.

"Paraphrasing a familiar utterance of a former Secretary of State, nature has made us neighbors and language has made us strangers. We can hardly expect to do much business, or even become good friends, with them, until we recognize how urgent the need is of teaching their languages, and especially Spanish, the speech of all of the Latin-American republics except two, in our schools, and efficiently at that. When a European wants to do business or otherwise to bring himself into direct personal contact with the people of Spanish-speaking countries to the quickest and best advantage, he learns to speak, write and read Spanish while he is at school. This does not mean—as happens so often in our own land—picking up enough of a foreign language to be able to skim through a book with the aid of a dictionary.

"Whatever may be said of the value of a reading acquaintance with French or German as an 'accomplishment,' something vastly more practical and useful can be claimed for a working knowledge of the language spoken by fifty millions and more of people in the region from the Rio Grande to the Straits of Magellan, with whom our relations from every point of view are bound to grow ever closer.

"Among the world's languages of beauty Spanish is one that holds a foremost place. Rich, sonorous, majestic and fluent, it appeals with equal attraction to ear and mind. It is the key to a marvelous literature representative of the activities of thought in both Europe and America. As a language of personal and business intercourse, it is much easier to acquire than either French or German. It is the speech actually used in areas of the New World which are and ought to be of constantly increasing importance and interest to us. It is the medium for an international understanding between America, North and South, which possesses a real and present utility. We do not need French and German to carry on our work in the Americas, but we do need Spanish.

"If we intend to make our knowledge of this language effective, we must learn to speak and write, as well as read it; and this we can do with the greatest ease and advantage in the high school age. Spanish is not a dead language, and should not be taught as one. Unlike other living languages, say French and German, the study of it should not be made an 'accomplishment' merely, but something to be employed readily and accurately by tongue, pen and typewriter. If the American people wish to satisfy the demands created by our geographical, political, economic, and social situations in the New World, Spanish must be put alongside of English as the additional and alternate language of everyday life."

WILLIAM R. SHEPHERD,

*Professor of History, Columbia University.*

"I believe that the study of Spanish is useful in the public high schools when directed by competent teachers. As in the case of other languages, the study of the Spanish language affords valuable training. In large portions of the present United States, a knowledge of Castilian puts people *en rapport* with distinctive periods of our nation's history which are more or less necessary to an understanding of existing conditions. A knowledge of Castilian makes possible the study of an interesting literature that has been too much neglected in the United States. Further, such a knowledge ought in

some cases to lead to a more sympathetic interest in the history and the life of our southern neighbors."

W. S. ROBERTSON,

*Professor of History, University of Illinois.*

"I hope that the teaching of Spanish will remain an essential feature of our secondary school training and an important subject in the curricula of colleges and universities. It is the language of many millions of fellow Americans with whom we are seeking to cement friendly relations, and it is the key to one of the most important literatures in the world. There should be no question of the validity of its standing beside French and German. It should not be stimulated artificially to the detriment of either of those two languages, and propagandists should not be allowed to supplant it entirely by German, as they are seemingly trying to do in parts of our country in which American ideals are not conspicuously strong."

J. D. M. FORD,

*Professor of Romance Languages, Harvard University.*

"Those who speak against Spanish are either ignorant of what the Spanish-speaking peoples have accomplished or they oppose it through some personal reason. It remains for us to stick quietly to our posts and, as far as possible, train students to carry on our purpose: to make known the value of Spanish civilization, its achievements in letters, in the arts, in conquest and the writing of the history of a large part of the globe. Spanish must be continued in the high schools. In the business world it will take care of itself."

R. SCHEVILL,

*Professor of Spanish, University of California.*

"Spanish should be in the curriculum of every high school of the United States and on an equal basis with every other foreign language, ancient or modern. Why? Because:

1. The study of Spanish affords the same training in observation, comparison, analysis, logical thought (sense of language logic), and elementary principles of etymology as does any other foreign language at present taught in secondary schools.

2. It is a 'living' language, meaning by this that students know that it is a language spoken today by millions of people who are important elements in present-day civilization. It has 'appeal,' it has interest.

3. It is the language of millions of our fellow-Americans. It is

true that many North Americans, including some educators, assume an attitude of superiority toward citizens of the Spanish-speaking Americas, but that does no credit to us. That attitude does us great harm, because it is based on ignorance of the culture, progress and tremendous vitality of those peoples. Professors of secondary education and others who have stated that instruction in Spanish is at present 'the biggest gold brick in American education' are doing grave injury to their country. They should investigate a bit before they utter such things. They should heed the words of men of vision far more ample than theirs, for instance, of members of the Cabinet of the President of this nation. No real, vital Pan-Americanism can be properly effected if the foolish statements of such educators are to prevail over the convictions of such men as Secretary Hoover, Secretary Weeks, ex-Secretary Colby, and others.

4. In Spanish is expressed a great literature,—not that that fact has any particular bearing on its teaching in high schools, for we do not teach foreign languages in secondary schools for their literary value, but because so many educators who have not read and cannot read a literary work in Spanish seem to delight in hearing the sound of their own voices when they solemnly state that 'Spanish has no literature.' They convict themselves of ignorance by such statements.

5. Students in high schools want to study Spanish. Our high schools are the 'poor man's college;' they are more than that, they are in touch with community and national life and reflect the demands and the needs of the citizen much more directly than do the colleges. If our first statement above is true, then students should have what they want in the way of language instruction. And colleges should provide such facilities for the students who enter with credit for two, three or four years of high school Spanish that they may continue the study of the language and literature when they desire to do so. The public wants young people to study Spanish in schools supported by public moneys. They, and not the 'stand pat' and traditional-minded specialists and 'surveyors' of education should be allowed to decide this matter."

LAWRENCE A. WILKINS,

*Director of Modern Languages in High Schools, New York City.*

"Spanish is both a cultural and a vocational subject. As a cultural subject, it offers a means of freeing the American boy or girl from the inevitable language poverty and narrowness which mark those acquainted only with their mother tongue. As a vocational subject

it offers the language-gifted boys and girls in our high schools the opportunity to perfect themselves in the use of a tool that will be of very great use to them in any dealings they may eventually have with the many Latin-American countries to the south of us.

"Travel to Spain, and to Mexico, Central and South America, is already showing a marked increase, which is eloquent for the future. He who travels with real pleasure in a foreign country must know its language. More people should gain education through travel. Learning Spanish leads to the desire for travel. The educational pendulum has swung already over-far toward the 'money-earning' subjects. Doubly valuable, therefore, becomes the subject which maintains a cultural value while open to a practical application."

CARLETON A. WHEELER,

*Supervisor of Modern Languages in High Schools, Los Angeles, California.*

"Spanish is a more practical subject for American high school students of the present day than French or German and should be taught more widely than is now the case. Our growing Latin-American relations require that the present and succeeding generations shall be put *en rapport* with our southern neighbors. The instruction in Spanish is at this moment our only means to that end, since Latin-American history and sociology are not yet taught in our high schools. Spanish is, besides, a language with a great, abundant, and vigorous literature, and takes rank as one of the most important European or American languages both with regard to the population using it and because of its intrinsic merit.

"The early history of instruction in French and German in this country is interesting, as precisely the same arguments were used against the inclusion of French and German in the curriculum as are now used against the introduction and extension of the teaching of Spanish. I think that we ought not to view with too much alarm the antagonism to Spanish in some quarters. The war has left the teaching of German in a sad plight, and the trend against the classical languages is naturally disquieting to teachers of the classics. Both these parties feel that Spanish is in some way responsible for the losses they have suffered. Their guns, therefore, are trained against Spanish, not because teachers of Spanish have given cause for warfare, but simply because Spanish appears to be displacing them in the schools."

J. WARSHAW,

*Professor of Romance Languages, University of Nebraska.*



"The reasons that are usually adduced for the teaching of any foreign modern language apply equally to the teaching of Spanish. A special argument may be offered in favor of Spanish. The two chief languages of the New World are and will always be English and Spanish. There can be no doubt that the future welfare of the New World is largely dependent on a greater mutual understanding on the part of the Anglo-American nations and the Hispano-American republics, and such an understanding can be achieved only through a much more widespread study of English and Spanish throughout all the American continents."

GEORGE W. UMPHREY,  
*Professor of Spanish, University of Washington.*

"Certainly Spanish should be taught in the high schools of our country. Its place is incontestable and no unprejudiced American would think for a moment of disputing its right to enjoy equal privileges with French and German. Its importance has been stated so often and so forcibly, not only by educators who are not language specialists, but also by men high in public life totally removed from the rivalries of university and college departments, that it is needless to restate it.

"Spanish is like the nation of which it is a product. No country in history has survived so many centuries of misrule and manifested such enduring vigor as has Spain. No foreign language in the United States could have survived such continuous assaults and unfortunate experiences as has Spanish and yet emerged more vigorous today than ever before. The American people have some gift for sensing their educational needs and among those needs they have rightly recognized Spanish as one of the fundamentals."

JOHN M. HILL,  
*Professor of Spanish, Indiana University.*

"My impression has been for some time that we were overplaying the practical and commercial value of Spanish to the neglect of its other side. Perhaps the fact that Latin and Greek have fallen into such disfavor in many communities that they are in danger of being crowded out of the high schools, thus leaving the students without that humanizing influence and that discipline, constitutes our best claim. We can properly take advantage of the popular favor that Spanish enjoys to teach the subject, at least in part, as one of the humanities. I confess to a bit of weariness over direct methods and realia. I am inclined to think that overemphasis of these matters,

excellent and important as they are when a just sense of proportion is kept, has cheapened the subject in the eyes of the educational world in general. Spanish is held somewhat lightly by certain serious-minded persons, who, of course, know nothing about it themselves and are rather proud of the fact, partly because they think that, speaking in general terms and excepting certain recognized university men, the rank and file of our teachers are not scholars. I am inclined to think that is true, and if it is, the situation is grave and must be righted."

ARTHUR L. OWEN,

*Professor of Spanish, University of Kansas.*

"Certainly we all want elementary Spanish taught in the high schools, because the university is the place for advanced, not elementary, Spanish. There is on the whole less danger that beginners will not be taught the subject in the secondary schools than there is that the universities will continue to be glutted with work of high school grade. Our chief danger continues to be that there is so much incompetent instruction in institutions of all grades. This is largely due to the fact that attractive financial offers attract graduate students to teaching positions before they are prepared to accept them."

G. T. NORTHUP,

*Professor of Spanish Literature, University of Chicago.*

"It has been our experience at the University of North Carolina that students who enter with credits in Spanish have less difficulty in adjusting themselves to college classes than those who present units in other languages. Less time is therefore lost in that all-important period of orientation in a new environment and the student more quickly gains confidence in his new work.

"This is largely due, I believe, to the fact that the student experiences less difficulty in the pronunciation of Spanish than in other foreign languages."

STURGIS E. LEAVITT,

*Professor of Romance Languages, University of North Carolina.*

"I have no strong views—pro or con—about the teaching of Spanish in our public schools. I do, however, distinctly feel that it is not worth while to teach Spanish (or anything else) in little dabs. No school, in my opinion, should take it up unless it (a) can command the services of a thoroughly competent teacher, and (b) can save enough space for him in the curriculum to give him a fair

chance. Two school years, five hours a week, would be, I should say, the minimum."

R. B. MERRIAM,

*Professor of History, Harvard University.*

"Spanish will be as useful, in the best sense, to the average high school student as any foreign language, and the chances are more than even that the monetary value of Spanish will be greater than that of any other foreign language.

"There remain the imponderable values: disciplinary, cultural and international. Correctly taught, Spanish has as great disciplinary value as any other language. Culturally, Spain ranks high, and her literature has greatly influenced that of other nations. Her religious organizations (Jesuits, Quietism, etc.,) have modified the religious beliefs and history of large parts of Europe and America, while her colonization of great areas of what is now the United States and of most of Hispanic America has definitely planted her language, customs, and many of her institutions in nations destined to play an important part in the future history of the world. The international importance of Spanish for North Americans cannot be exaggerated. One of the most important problems of our foreign policy is Hispanic America, and its solution can be greatly helped by a correct popular comprehension of what Hispanic America really is. On the proper solution of this problem depends the friendship and possibly the peace of this hemisphere."

W. S. HENDRIX,

*Professor of Spanish, Ohio State University.*

"The two great languages spoken in the western hemisphere are Spanish and English, and in the interests of international understanding, if for no other reason, it behooves the nations of this part of the globe to learn each other's language.

"Anyone who is familiar with the Latin temperament—the average 'educational expert' assuredly is not—knows that commercial relationships are established first through what may be called the social relationships, and to this end a knowledge of the language is essential. It is certainly in the interest of our country to establish both social and commercial relationships with the countries to the south of us, even if many students who undertake the study of Spanish in the high schools may never come into close contact with the Spanish-American peoples.

"The large number of American students who are naturally

drawn to the study of Spanish, when not discouraged by Babbitt-like 'educational experts,' indicates the interest that the study of this language has for them, and the large number of South-American students in our American institutions of learning suggests only too clearly that our neighbors to the south are already awake to the advantages to be derived from such a relationship.

"Spanish, with its phonetic simplicity and richness of expression, furnishes the American student with excellent linguistic training. Its literature ranks among the best of those of Europe, and that it is particularly interesting to the American public is evident from the great vogue which the contemporary Spanish novel and drama are now having in this country."

EVERETT W. OLMSTED,

*Professor of Romance Languages, University of Minnesota.*

"The students in our high schools should certainly have the opportunity to study a language that is one of the most important in the world today, a language spoken by seventy million people, fifty millions of whom live in proximity to us, a language that represents a literature that is inferior to none, and one that is almost indispensable in our educational, diplomatic, commercial and political relations with a score of Spanish-speaking nations that are our close neighbors. For the same reasons that the French and Italians study German, and the Japanese Chinese, we who have as our neighbors Spanish-speaking nations should and must study Spanish, and our students should have the opportunity to do so in the high schools, if not earlier. As a cultural subject, Spanish ranks high and as a practical subject for North America it ranks higher than any other foreign language."

AURELIO M. ESPINOSA,

*Professor of Spanish, Stanford University.*

"To the study of Spanish our present relations with South America have given a new and paramount value, which entitles it to as much respect, even from practical men, as the study of engineering or stocks and bonds. The study of a language brings, first, knowledge of the people who speak it. This is not only because of the obvious impossibility of reading a nation's literature without learning a good deal about the nation itself. Even more important is the way languages are taught nowadays. Our instruments of pedagogical torture are not as ridiculous as they used to be. We no longer fill grammatical exercises with abstract nouns peculiar to

the style of Corneille or Cervantes, or with jackals and pashas merely because they are irregular plurals. The aim of a modern grammar is to supply the student with the vocabulary of the custom-house, the railway station, and the hotel; with the words and phrases, in short, which he will really need when he goes abroad. The conscientious teacher of today, moreover, takes every occasion to amplify and supplement the hints of his text-books. So it is that a two years' course in Spanish, the language of every country of South America except Brazil, could not fail to teach somewhat of South America's geography and history, and even of her economics and government.

"Through the study of a foreign language also comes sympathy with the people who speak it. This is doubtless in large part a result of the greater knowledge of them which comes first. The better you know a man, the more you like him—provided, of course, that he is worth knowing—and the same is true of a nation."

FREDERICK BLISS LUQUIENS,  
*Professor of Spanish, Yale University.*

"Spanish gives the finest possible training in linguistics and in an international point of view, especially in the direction most valuable for North Americans, because next to English Spanish is the most important language on this continent. Spanish-speaking America with its rapidly increasing population is the land of the future, of which we North Americans need to have a most sympathetic understanding.

"The widespread study of Spanish in our high schools will create a body of public opinion that will influence future administrative action at Washington, so that the Spanish-American attitude toward ourselves will be modified.

"Mutual comprehension made possible through the key of language will result both in improved trade with Spanish America and in vastly better governmental relations lessening the possibility of future hostilities. To further the study of Spanish in our high schools is therefore a patriotic action."

ALFRED COESTER,  
*Assistant Professor of Spanish, Stanford University.*

"Because we are contiguous to Spanish-speaking countries, a knowledge of their language will do much to give us a broader outlook on some of the world problems, and to preserve a consummation

devoutly to be wished if civilization is not to destroy itself by petty misunderstandings, commercial jealousy and social quarrels."

MRS. MEDORA L. RAY,

*Chairman of the Spanish Department, Washington Irving High School,  
New York City.*

"Interest in Spanish has not been created by the selfish propaganda of Spanish teachers. The demand has come from the general public. That educators should take advantage of this interest seems to the present writer beyond question. The knowledge of Spanish gained in two or three years of study in a high school will not fit a student for a highly paid position either north or south of the Rio Grande, but, if rightly directed, it will create bonds of sympathy and enlightened interest where they are perhaps most needed. With this aim in view a considerable portion of the reading matter should be informational rather than literary. The attainable end is a sympathetic understanding of our neighbors rather than a fluent speaking knowledge of their language. Whether Spanish should be taught in a particular school depends on that school's ability to get and keep a good teacher of Spanish. Poorly taught, the course will yield neither the discipline that should come from the study of any foreign language nor an intelligent conception of Spain and Spanish America."

RALPH E. HOUSE,

*Professor of Spanish, The State University of Iowa.*

"Montesquieu says that the Spaniards have only one book and the purpose of that is to make fun of all their others, but the same author in the same place says that the French have a madhouse at Charenton where they shut up a few madmen to try and convince the world that the rest of the French who are outside are sane.

"If there is any objection to Spanish at this time in the high schools it is probably due to the inadequate supply of AI teachers, as the tradition has not yet had time to settle: the way to remedy this, however, is not to abandon Spanish, but to make it attractive enough to hold first-class talent. The country is full of inexperienced teachers who are teaching Spanish because their German positions gave out or because industrial propaganda placed Spanish in a position favored above French.

"Spanish has boundless possibilities in disciplinary value, in its literature, and in removing the provincial atmosphere of much of the American mind. As Taine puts it in the introduction to his

*English Literature*, the perusal of one set of mémoires, of one literary document, does more to illuminate the people we would study than tons of ponderous tomes of history or description."

F. O. REED,

*Professor of Spanish, University of Wisconsin.*

"Spanish should be taught in the high schools. It has an educational value as high as any other subject. It is useful as a language revealing a literature of supreme merit. It is the language of most of our closest neighbors in this continent, peoples with whom willingly or unwillingly we must every day have closer relations, and whom we must understand in the most efficient way, which is through the knowledge of their language.

"Most of our possessions outside our continental territory are of Spanish speech, and we may exterminate the inhabitants of those possessions but we cannot make them forget their own language.

"We have—rightly, I am sorry to say—been accused of superciliousness and narrow-mindedness in our relations with the rest of the American continent, and I can not conceive of a better medicine against these elements than a good dose of three or four years of Spanish. I am positive that those who attack the teaching of Spanish in the high schools and universities of the United States cannot pass an examination in that language."

GUILLERMO A. SHERWELL,

*Inter-American High Commissioner, United States Section, Washington, D. C.*

The following statements by high officials of our national government and by prominent men of affairs were collected by Mr. Lawrence A. Wilkins and published in the December, 1922, issue of the *Educational Review*. They are reproduced here by permission.

"The Spanish language occupies in this continent a place of importance second only to that of English, and even in territory within the jurisdiction of the United States a knowledge of Spanish is of considerable commercial importance. In most of the other Republics the study of English has become compulsory in the public schools during the last decade. We must take particular care to see that the study of Spanish, if not made compulsory, is at least made possible in all our secondary schools. Improvement of our relations with the other countries of the continent will require a far wider knowledge of their economic conditions, their institutions, and their culture than we now possess, and the gateway to any such knowledge is the correct use of the languages. The building up of a sound and enduring

commercial policy with respect to Latin America will be dependent upon the existence of a growing number of men and women trained in Spanish and Portuguese; and, consequently, every high school should at least offer courses in Spanish, while those high schools aiming to provide special training in commercial subjects should also make available courses in Portuguese."

HERBERT HOOVER,

*Secretary of Commerce and Chairman of the Inter-American High Commission.*

"The relative importance of our Latin-American trade has doubled in the past ten years, but every effort must be made if we are to hold our present advantages in that field against the strenuous efforts of our more experienced competitors. An indispensable factor in those efforts will be the ability of our banks and merchants to use the language of those markets, especially Spanish, as effectively as do our German and British rivals. Unless we have this linguistic equipment our export trade with those countries which now keeps many factories from idleness, will be seriously impaired. Every step toward the curtailment of the study of Spanish in this country is a step toward inefficiency and consequent loss in the bulk of our Latin-American import and export trade which was valued last year at nearly \$1,500,000,000."

JULIUS KLEIN,

*Director of Foreign and Domestic Commerce, Department of Commerce.*

"The teaching of Spanish in the public schools of the United States has reached the dignity and importance of an international service. In reality, the study of Spanish is essential to the further development of true Pan-Americanism. Without it, we cannot hope to proceed very far in that path of mutual understanding between the nations of America which is so essential to the peace and prosperity of this continent."

DR. L. S. ROWE,

*Director-General of the Pan-American Union, Washington, D. C.*

"No one, I think, can dispute the desirability of the study of the Spanish language in North American schools. With the exception of Brazil, where Portuguese is spoken, Spanish is the language of the twenty or more nations that lie to the south of us. It is impossible to travel with ease or to do business with effectiveness in any country of Central or South America without a knowledge of Spanish. It is the language of the Philippines, of Porto Rico, and



of Cuba. In fact, it is almost as widely spoken in the western hemisphere as English itself. This can be said of no other foreign tongue. And when the tremendous possibilities of a closer relationship between the United States and the Spanish-speaking countries of the western world are considered, no one whose opinion is entitled to any weight would dispute the almost incomparable importance of a mastery of Spanish by the youth of our country, upon whom the responsibilities of the oncoming years will rest."

BAINBRIDGE COLBY,  
*Ex-Secretary of State.*

The statements that have been made in this article may be summarized as follows:

Spanish should by all means be taught in the public high schools of the United States, since a general knowledge of Spanish in this country will serve (1) to make us acquainted with Spanish and Spanish-American literature, (2) to bring about a better understanding between our people and the Spanish Americans, and (3) to foster trade with the Spanish-American countries.

(1) Any one who has a thorough knowledge of Spanish will grant that "it is the key to one of the most important literatures in the world"<sup>1</sup>, that it has "a great, abundant, and vigorous literature"<sup>2</sup>, "an interesting literature that has been too much neglected in the United States"<sup>3</sup>, one that is "particularly interesting to the American public as is evident from the great vogue which the contemporary Spanish novel and drama are now having in this country"<sup>4</sup>.

(2) A knowledge of Spanish will help to remove "the provincial atmosphere of much of the American mind"<sup>5</sup>, for "through the study of a foreign language comes sympathy with those that speak it"<sup>6</sup>. "There can be no doubt that the future welfare of the New World is largely dependent on a greater mutual understanding on the part of the Anglo-American nations and the Hispano-American republics"<sup>7</sup>. "The knowledge of Spanish will create bonds of sympathy and enlightened interest where they are perhaps most needed"<sup>8</sup>. "A closer understanding" of our neighbors in the western hemisphere will help us to avoid "petty misunderstandings, commercial jealousy

<sup>1</sup>Professor J. D. M. Ford, Harvard University. <sup>2</sup>Professor J. Warshaw, University of Nebraska. <sup>3</sup>Professor W. S. Robertson, University of Illinois. <sup>4</sup>Professor E. W. Olmsted, University of Minnesota. <sup>5</sup>Professor F. O. Reed, University of Wisconsin. <sup>6</sup>Professor F. B. Luquiens, Yale University. <sup>7</sup>Professor G. W. Umphrey, University of Washington. <sup>8</sup>Professor R. E. House,

and social quarrels"<sup>9</sup>. Inasmuch as in our relations with the Spanish-American republics "nature has made us neighbors and language has made us strangers"<sup>10</sup>, "the international importance of Spanish for North Americans cannot be exaggerated"<sup>11</sup>. "If the American people wish to satisfy the demands created by our geographical, political, economic and social situation in the New World, Spanish must be put alongside of English as the additional and alternate language of every-day life"<sup>10</sup>.

(3) There is general recognition of the utilitarian value of Spanish for those who are in any way connected with Spanish-American trade, and both our business men and our educators are willing to grant that in this country "the monetary value of Spanish will be greater than that of any other foreign language"<sup>1</sup>, that "as a practical subject for North Americans it ranks higher than any other foreign language"<sup>2</sup>; but Spanish has a further advantage in that it "is both a cultural and a vocational subject," since it "maintains a cultural value while open to a practical application"<sup>3</sup>.

And yet, paradoxical as it may seem, "Spanish is held rather lightly by certain serious-minded persons who, of course, know nothing about it themselves and are rather proud of the fact"<sup>4</sup>, but "those who speak against Spanish are either ignorant of what the Spanish-speaking people have accomplished or they oppose it through some personal reason"<sup>5</sup>.

Not only is a knowledge of Spanish of great utility to North Americans, but the language itself is a thing of beauty: "rich, sonorous, majestic and fluent, it appeals with equal attraction to ear and mind"<sup>6</sup>. No less an authority than J. Storm has said that the intonation of Spanish is "the most grave, dignified, martial and manly among the Romance languages"<sup>7</sup>. Another authoritative statement is to the effect that Spanish "is, perhaps, the most sonorous, har-

State University of Iowa. <sup>9</sup>Mrs. Medora L. Ray, Washington Irving High School, New York City. <sup>10</sup>Professor W. R. Shepherd, Columbia University.

<sup>11</sup>Professor W. S. Hendrix, Ohio State University.

<sup>1</sup>Professor W. S. Hendrix, Ohio State University. <sup>2</sup>Professor A. M. Espinosa, Stanford University. <sup>3</sup>Carleton A. Wheeler, Supervisor of Modern Languages in the High Schools of Los Angeles. <sup>4</sup>Professor A. L. Owen, University of Kansas. <sup>5</sup>Professor R. Schevill, University of California. <sup>6</sup>Professor W. R. Shepherd, Columbia University. <sup>7</sup>*Englische Philologie*, Leipzig, 1892 (p. 186). Quoted by T. Navarro Tomás in his *Manual of Span-*

monious, elegant and expressive of the Neo-Latin languages"<sup>6</sup>. And a more recent writer says that Spanish has certain happy characteristics that give it "energy, sweetness and sonorousness"<sup>9</sup>.

"The two chief languages of the New World are and will always be English and Spanish"<sup>1</sup>. There is no denying the fact that "the Spanish language occupies in this continent a place of importance second only to that of English"<sup>2</sup>, for "it is the language of millions of our fellow Americans"<sup>3</sup>. In truth, "it is almost as widely spoken in the western hemisphere as English itself. This can be said of no other foreign tongue"<sup>4</sup>. In view of these facts, it must be granted that "the teaching of Spanish in the United States has reached the dignity and importance of an international service"<sup>5</sup>. "To further the study of Spanish in our high schools is therefore a patriotic action"<sup>6</sup>, and "we must take particular care to see that the study of Spanish, if not made compulsory, is at least made possible in all our secondary schools"<sup>7</sup>.

E. C. HILLS

UNIVERSITY OF CALIFORNIA

*ish Pronunciation*, Madrid, 1921 (p.167). <sup>8</sup>F. Wulff, *Un chapitre de phonétique*, Stockholm, 1889 (p.6). <sup>9</sup>H. Gavel, *Essai sur l'évolution de la prononciation du castillan*, Biarritz, 1920 (p.511).

<sup>1</sup>Professor G. W. Umphrey, University of Washington. <sup>2</sup>Secretary of Commerce H. C. Hoover. <sup>3</sup>Mr. L. A. Wilkins, Director of Modern Languages in the High Schools of New York City. <sup>4</sup>Ex-Secretary of State Bainbridge Colby. <sup>5</sup>Dr. L. S. Rowe, Director-General of the Pan-American Union, Washington, D.C. <sup>6</sup>Professor Alfred Coester, Stanford University.

## SPANISH INFLUENCE IN THE SOUTHWEST

For one who is by birth and education as well as by ancestry a New Englander and who has perhaps dated the founding of the United States in 1620, it is sometimes rather difficult to realize how great the influence of Spain has been and is in the great Southwest. "St. Augustine, the oldest town in the United States, was founded by the Spaniards in 1565; Santa Fe, the next oldest town, was founded by the Spaniards in 1606." That was in the United States History, but how much more than a mere statement of fact does it mean?

In 1542 there was published in Zamora (Spain) an account of the first trip "West" made by a white man. The author, Alvar Nuñez Cabeza de Vaca, member of an unfortunate expedition to Florida in 1528, wandered with three others around Texas and possibly New Mexico for seven years, sometimes living as a slave and sometimes being looked upon as a messenger from God, until in 1536 he reached the City of Mexico and told his story. His report fired the heart of a Franciscan monk, Father Marcos de Niza, to see some of the strange "cities" and to christianize the inhabitants. Accompanied by a negro boy and some Indians he went far up into Arizona and reached the Zuñi villages in New Mexico. Many of his own Indians having been killed, he returned to Mexico and gave his report, which was so graphic and apparently exaggerated in regard to the wealth of the regions that a regular expedition was organized under Francisco Vázquez Coronado with an army of 300 Spaniards and 800 Indians and a number of Franciscan friars to explore all the vast region of the North. At the same time Hernando de Alarcón was sent up the Gulf of California with two vessels carrying provisions. The account of this journey is graphically set forth in a book written by one of the soldiers, Pedro de Castañeda and published twenty years after.<sup>1</sup>

Coronado went almost due north into Arizona, then turning east into New Mexico he passed through many Indian villages; a small party in the meantime going to the southwest to meet the vessels and finding only a letter left at the foot of a tree on the banks of the Colorado, and another party exploring toward the northwest and discov-

<sup>1</sup> In the series of books entitled *The Trail Makers* published by A. S. Barnes, New York, are the translations of these two books. The first translated by Fanny Bandelier with the title *Journey of Alvar Nuñez de Cabeza de Vaca* and the second by George Parker Winship, *Journey of Coronado, 1540-1542*.

ering the Grand Cañon, where the river "looked from above as if the water was six feet across, although the Indians said it was half a league wide." Coronado kept on and on, meeting with ever-increasing difficulties—across New Mexico to the southeast, down into Texas, then north to the center of Kansas and back to New Mexico, finally reaching the City of Mexico after two years' absence, disappointed in the results, coldly received by the Viceroy and never realizing the historic value of what he had accomplished.

In 1610 there was published in Spain an epic poem by Gaspar de Villagrà entitled "Historia de la Nueva Méjico" and beginning "Of arms I sing and of the man heroic." The "man heroic" though cruel was Juan de Oñate, the first colonizer of the Southwest. In 1598 he started with a party of 400, including 130 colonists. He followed a different route from that taken by Coronado, crossing the Rio Grande at El Paso and traversing New Mexico from south to north without going into Arizona. He founded a colony at San Gabriel and built a church for the Indians. In 1606, returning from a trip to the Gulf of California, Oñate left an inscription on El Morro, a rock 200 feet high near the western boundary of the state, the oldest of a large number of such autographs to be found on this most interesting national monument. It says: "Paso por aqi el adelantado don jan de onate Del descubrimiento de la mar del sur a 16 de abril de 1606." Shortly after Santa Fe, the capital of New Mexico, was founded and during the following years many missions were established throughout the state. The Indian uprising in 1680, although it added 21 to the list of martyred priests and destroyed many valuable documents did not check the colonization of the Southwest.<sup>2</sup>

At the close of the 17th century de Vargas had reconquered the Indians and retaken Santa Fe and there were about 20 missions in New Mexico; the Viceroys had decided to colonize Texas, as they feared the French invasion and presidios and missions were founded in the eastern part of the state: Padre Kino, the Jesuit priest, in his missionary trips through the north of Mexico finally reached Arizona and established missions in Tumacácori and Bac.

During the first half of the eighteenth century Spanish colonization was extending through Arizona and Texas. In 1762 Louisiana was transferred to Spain and in 1769 Frai Junipero Serra founded

<sup>2</sup> For a short history of New Mexico see *Popular Elementary History of New Mexico* by B. F. Read, Santa Fe, N. M.

the mission in San Diego, California, the first of the chain of 21, the last of which was San Francisco Solano (1823).

The progress of colonization in the Southwest of the United States may be compared to a closed fan with the handle in Mexico; it begins to open at Santa Fe and as the years go by the sticks slowly separate toward the east and west until the outermost touch New Orleans on one side and California on the other. During this early period the English colonies form little more than a border along the Atlantic Coast.

Our Hispanic Southwest has had an attraction for me ever since I read Peixotto's book of that name, so last July, starting out from New Orleans with the book under my arm, at least figuratively speaking, I followed his itinerary as far as possible, taking the Southern Pacific to California and returning in September via the Santa Fe railroad. I passed a summer of almost unalloyed enjoyment, the only "alloy" being the heat on three different days of the trip. But for the benefit of hesitating travelers, let me add that it was no worse than I have suffered in New England.

New Orleans may be taken as the most eastern point of the Southwest showing Spanish influence. With an interesting guide of both French and Spanish ancestry<sup>3</sup> I spent a delightful afternoon around the Spanish part of the city. Owing to two or three disastrous fires during the latter part of the 18th century many of the old buildings show unmistakable signs of Spanish influence—balconies, some of them with exquisite grill work, miradores, arcades around the public buildings, patios, one of which reminded me forcibly of the *casas de vecindad*. The old *cabildo* is still there, although the French have obligingly added a mansard roof and it now houses the collection of the historical society. The only Spanish fort I visited, probably built by Ulloa, is a few miles north of the city. It was in ruins and the few cannon inside were apparently of American make, while the one outside bore the legend—"Gott mit uns"! There are still enough Spaniards in the city to require a "*capilla española*."

The ride of less than eighteen hours to San Antonio took me away from the delightful old Spanish memories symbolized by the shadowy Spanish moss hanging from the live oaks to a bustling modern city

<sup>3</sup> I found her through the "Ask Mr. Foster" Agency at Hotel Travel Information Service, Hotel Grünwald.

with the largest Mexican colony in the United States, 65,000 in a population of less than 200,000. I was most fortunate in obtaining a room at the International Institute, the Mexican social center of the Y. W. C. A. I talked with the portero, met the family of a Baptist minister from Galicia, wandered around the streets, nearly all with Spanish names, went into the little shops, where I remembered my Spanish manners and said "Buenos días" and "Adios," attended an evening entertainment given for the benefit of the milk fund for Mexican babies, where the English accent reminded me of similar entertainments in Spain, and had dinner at a Mexican restaurant, where Mexican-Indian dishes were served under Spanish names.

There are in San Antonio quite a number of Mexican refugees of good families, but the greater part seem to be of the humblest class, living in hovels and tumble-down shanties on the outskirts of the city or in blind alleys known as *corrales*. It is possible that the attitude toward the Mexicans here reflects to some extent the history of the Alamo, for although the building was erected in 1744 by the Spaniards and Indians as a Mission chapel it is always referred to as the Alamo, the historical place where the Americans under Davy Crockett took their stand against Santa Ana and the Mexicans in 1836. In other words, it is celebrated not because it is Spanish, but because it is American. The Governor's palace has the sign on the wall and the old coat of arms over the door, otherwise the building would be passed by unnoticed.

To find the real Spanish mission churches as they looked nearly two hundred years ago, when built under the superintendence of the Franciscan monks, one must go outside the city. The oldest of these churches is La Purísima Concepción de Acuna. It is a beautiful building well preserved and has been used as the model for one of the railroad stations of the city. The caretaker may have been a descendant of one of the heroes of the Alamo, for when I asked him in my best Spanish if he would like to have his picture taken with the church, his only reply in a most disgusted tone was "I speak American!"

The finest church here and one of the finest in all the Southwest is San Jose de Aguayo. The roof has fallen in, but the arched colonnade, the square tower with the ornamented belfry and especially the beautiful window and entrance made by a sculptor brought from Spain well repay a visit. (Do not overlook the curious little granary on one side with its flying buttresses.)

Nearly 24 hours from San Antonio at the extreme southwest of the state, with Old Mexico on one side and New Mexico on the other is the lively little city of El Paso. Here it was my good fortune to meet a number of the middle class Mexicans and one evening to speak to a group of them on "España." Many must have been of almost pure Spanish descent and as regards language, character, customs, and general conditions I felt as I met them that I was among friends and continuing my life in Spain.

Nine miles south of Tucson in Arizona in the midst of the desert, with the mountains far off on the horizon and the huts of the Papago Indians almost in its shadow stands the finest of the old mission churches, San Xavier del Bac. Padre Kino, a Jesuit priest, arrived at Bac in 1692 and not many years after started the mission. The foundations of the present building may have been laid before the Jesuits were banished from the Spanish colonies, but it is certain the Franciscan friars finished it after they took possession in 1768. The plan of the church is cruciform, with nave and transepts, unlike those of Texas and California, where the church proper is a simple rectangle. The two terraced towers, between which is the ornate gabled entrance, the dome, columns, coats of arms and statues, as well as the interior with its pulpit, high altar, arches, frescoes and other decorations, place this church by itself as the most elaborate of all the Spanish churches in the Southwest.\*

One of the two important things that Peixotto omitted from his book was the old church at Tumacácori, not far from the Mexican border, and I did not learn of its existence until too late to visit it. I would suggest to the Spanish traveler in the future to take the train for Nogales and stop off at the mission.

The California missions are the newest, the best known and the most easily visited of all the missions in the Southwest. The one at San Diego, the oldest, was founded by Padre Junipero Serra in 1769. There is little left aside from the façade and two side walls of the church, but it will repay a visit as long as one can talk with the old caretaker, who has been there for many years. He loves every stone there and can show where every partition ran, where the altar stood and where the padres were murdered and are buried; he can point out the old aqueduct the Spaniards used and explain the origin and beautiful tone of the bell.

\* See "*Mission Architecture as exemplified in San Xavier del Bac*" by Prent Duell, published by the Archeological and Historical Soc., Tucson.



San Juan Capistrano and San Luis Rey were the finest of the California missions, worthy of being classed with San Xavier del Bac and San Jose de Aguayo. The arches, keystones, pilasters, capitals and doorways in the former show a high grade of architectural skill; the latter still in use by the Franciscans unites in itself a number of the characteristics of the smaller Spanish churches.

Perhaps the best example of the way the bells are sometimes hung in "holes in the wall" is in the church at the mission of San Gabriel—the wall is carried up above the main building and pierced in six places for the bells in varying sizes. Here I had the pleasure of seeing the Mission play written by John Steven McGroarty and presented for the eleventh season. This historic pageant and play represents the struggle of the Spaniards and especially the padres to get possession of this part of the country, the period of their greatest achievement when the California coast seemed to be the happiest land in the world and finally the sad story of their ruin. Surely Padre Serra was one of the great heroes of the world.

San Fernando was interesting on account of the workshops of the mission, especially the wine press, where the boys, after washing their feet in the basin at the foot, jumped in and trod out the juice, which ran into the vat below, exactly as one can see it done in Spain at the present time.

In Santa Barbara there are a number of the old adobe houses where the blue-blooded Spaniards lived and still have an interest. In Los Angeles I found a Spanish Catholic chapel and a Spanish Protestant chapel each facing the old plaza in the center of the city. At the door of the former was a program of a wonderful "festival artistico en el patio de la misión al beneficio de la escuela para niños," concluding with "la graciosísima Zarzuela, Congreso Feminista."

Although I did not make a special study of the Spanish language, I found it all through the Southwest (i. e., in the places I visited) much better than I had expected and nowhere was it so difficult to understand as in some places in Andalucía. The difference in accent as I heard it was not nearly so marked as that between an Englishman and an American. Many modifications have, of course, crept in with some humorous coining of words as "marketaria, groceteria, loncheria." Spanish newspapers are published in several places, San Antonio and Los Angeles each boast a daily and in the former there are at least two weeklies. In many villages, especially in New Mex-

ico, Spanish is the only language known. I visited two boarding schools, one in Santa Fe with about 100 girls, many of whom knew no English when they arrived; the other in Albuquerque, the Rio Grande Industrial School for boys and girls. I spent two days here and found an interesting and intelligent group who were given permission for that one Sunday to use Spanish only because I was there, otherwise English is the only language allowed.

Leaving California the last of August and stopping two days at the Grand Cañon (first seen by Oñate's soldiers), I finally found myself headed for the goal of my adventure, the "End of the Trail." Why is it that when I am asked about my summer it is Santa Fe and New Mexico that always come first to mind? What is there in this big new state and little old city that calls me back? There are the wonders of the desert extending from Texas to California; there is the strangeness of the thousand-year-old Indian pueblos; there is the newness of the automobile running over roads meant for an oxcart and, uniting the very old with the very new, is the Spaniard sent across the ocean to discover, explore, colonize and christianize. There is all this and yet something more which only the artist and poet can describe.

As we sat in the comfortable train speeding through the desert we realized more than ever before that we were following the trail of Padre Niza, Coronado and Oñate. The signs in the little stations were in Spanish, the señora in front of me started conversation with the joven at her side, Juan was greeted by Carlos "con un abrazo español" as he got off the train. Here the descendants of the Pueblo Indians, that the Franciscans gave their lives to christianize, came to sell us the pottery they have been making for centuries.

The first place in New Mexico that I had intended to visit but finally could not was Acoma. It is an Indian village on a rock four hundred feet high. The top is flat, of about 100 acres in area, and the ascent though easier now, was almost impossible when taken by the Spaniards. It was first heard of in 1549 and the stories of the endeavors of the explorers to take it by assault are among the most thrilling in United States history. When the Franciscans were finally able to convert the villagers and build a church they produced one of the wonders of the country. It is 150 feet long, with walls forty feet high and ten feet thick, with two towers in front. Besides the church proper there were convent rooms and cloisters. All this

was built by the Indians, who day after day toiled carrying all the adobe and the timbers up from the plain by the steps cut in the rock. It still stands there a monument to Spaniard and Indian which every modern explorer should not fail to visit. The annual fiesta takes place September 2.

I was able to visit a few of the Indian pueblos, interesting not only for their age and customs, but also for the mission churches, some in ruins and some in good condition and still in use.<sup>5</sup> These churches though built of adobe and not so beautiful as those of California are to me fully as interesting. They are much older and their location in the Indian pueblos of the desert gives the reality of the conditions in the time of the Spanish colonizing much better than the more modern ones of stone located in a bustling American city or fashionable resort. They are of course very simple, but show some of the characteristics of the Spanish village churches—broad unbroken wall spaces, tiled roofs, terraced towers and pierced walls or towers for the bells—united with architectural devices taken from the Indian houses. Among the most interesting are those at Laguna, Cochiti, San Felipe and Isleta, the walls of the last are four feet thick. In Pecos "the largest town in the United States four hundred years ago," the padres built a very large church, impressive even in its ruins.

La Ciudad Real de la Santa Fe de San Francisco was founded in 1606 in the midst of a desert 7000 feet above sea level, a desert that blossoms like the rose when the water is brought in from the mountains with the "Andalusian sky overhead," air dry and life-giving, and sunsets—never in my life have I seen such glorious and gorgeous display of color over the whole sky as in the rides which my host and hostess gave me over the desert roads around the old capital.

The little city of about 8000 inhabitants, of whom 6000 are Spanish-speaking<sup>6</sup> proves that it covers a space of time about 300 years long. Here the old and the new still exist side by side. The streets reminded me of some in Spanish towns, but why should one complain if they are winding and rough and hard on automobiles, when they

<sup>5</sup> See "*Spanish Mission Churches of New Mexico*" by L. Bradford Prime for a description of about thirty. There are several interesting books by Rev. Wharton James on New Mexico, Arizona, and California.

<sup>6</sup> Note in New Orleans the adjective *Spanish* was used, in Texas it was changed to *Mexican*, while in Santa Fe one meets *Spanish-speaking Americans*.

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Leaving California the last of August and stopping two days at the Grand Cañon (first seen by Oñate's soldiers), I finally found myself headed for the goal of my adventure, the "End of the Trail." Why is it that when I am asked about my summer it is Santa Fe and New Mexico that always come first to mind? What is there in this big new state and little old city that calls me back? There are the wonders of the desert extending from Texas to California; there is the strangeness of the thousand-year-old Indian pueblos; there is the newness of the automobile running over roads meant for an oxcart and, uniting the very old with the very new, is the Spaniard sent across the ocean to discover, explore, colonize and christianize. There is all this and yet something more which only the artist and poet can describe.

As we sat in the comfortable train speeding through the desert we realized more than ever before that we were following the trail of Padre Niza, Coronado and Oñate. The signs in the little stations were in Spanish, the señora in front of me started conversation with the joven at her side, Juan was greeted by Carlos "con un abrazo español" as he got off the train. Here the descendants of the Pueblo Indians, that the Franciscans gave their lives to christianize, came to sell us the pottery they have been making for centuries.

The first place in New Mexico that I had intended to visit but finally could not was Ácoma. It is an Indian village on a rock four hundred feet high. The top is flat, of about 100 acres in area, and the ascent though easier now, was almost impossible when taken by the Spaniards. It was first heard of in 1549 and the stories of the endeavors of the explorers to take it by assault are among the most thrilling in United States history. When the Franciscans were finally able to convert the villagers and build a church they produced one of the wonders of the country. It is 150 feet long, with walls forty feet high and ten feet thick, with two towers in front. Besides the church proper there were convent rooms and cloisters. All this

was built by the Indians, who day after day toiled carrying all the adobe and the timbers up from the plain by the steps cut in the rock. It still stands there a monument to Spaniard and Indian which every modern explorer should not fail to visit. The annual fiesta takes place September 2.

I was able to visit a few of the Indian pueblos, interesting not only for their age and customs, but also for the mission churches, some in ruins and some in good condition and still in use.<sup>5</sup> These churches though built of adobe and not so beautiful as those of California are to me fully as interesting. They are much older and their location in the Indian pueblos of the desert gives the reality of the conditions in the time of the Spanish colonizing much better than the more modern ones of stone located in a bustling American city or fashionable resort. They are of course very simple, but show some of the characteristics of the Spanish village churches—broad unbroken wall spaces, tiled roofs, terraced towers and pierced walls or towers for the bells—united with architectural devices taken from the Indian houses. Among the most interesting are those at Laguna, Cochiti, San Felipe and Isleta, the walls of the last are four feet thick. In Pecos “the largest town in the United States four hundred years ago,” the padres built a very large church, impressive even in its ruins.

La Ciudad Real de la Santa Fe de San Francisco was founded in 1606 in the midst of a desert 7000 feet above sea level, a desert that blossoms like the rose when the water is brought in from the mountains with the “Andalusian sky overhead,” air dry and life-giving, and sunsets—never in my life have I seen such glorious and gorgeous display of color over the whole sky as in the rides which my host and hostess gave me over the desert roads around the old capital.

The little city of about 8000 inhabitants, of whom 6000 are Spanish-speaking<sup>6</sup> proves that it covers a space of time about 300 years long. Here the old and the new still exist side by side. The streets reminded me of some in Spanish towns, but why should one complain if they are winding and rough and hard on automobiles, when they

<sup>5</sup> See “*Spanish Mission Churches of New Mexico*” by L. Bradford Prime for a description of about thirty. There are several interesting books by Rev. Wharton James on New Mexico, Arizona, and California.

<sup>6</sup> Note in New Orleans the adjective *Spanish* was used, in Texas it was changed to *Mexican*, while in Santa Fe one meets *Spanish-speaking Americans*.

were not made for that means of locomotion? Besides, the city is rapidly putting in the best kinds of pavement, though in my secret heart I hope they will still leave a few of the old burro paths.

In the heart of the city is the plaza, the "End of the Trail," the center of its life for three centuries. Facing it is the old Governor's palace. It is now used as an historical museum and on the wall of the entrance is the list of governors from the time of Oñate down, under Spanish, Mexican, and American rule. Stand in front of this building as I did during the 211th celebration of the re-conquest of New Mexico by de Vargas after the uprising of the Indians and, using the same free play of imagination as in visiting the Alhambra, you will wonder whether you are in old Spain, Spanish New Mexico, or the United States. The palace is decorated with Spanish flags, bunting, and coat of arms, above waves the Stars and Stripes. The crowd is made up of Spanish-speaking Americans, English-speaking Americans and Indians, all waiting for the triumphal procession of General Don Diego de Vargas Zapata Luján Ponce de León and his followers, gorgeous in velvet, plumes, swords, and brilliant colors.<sup>7</sup>

Then we go from the plaza to the patio and for three afternoons and three evenings there are celebrations—Indian music and dancing, Spanish music and dancing, addresses and two historical dramas, one based on the arrival of Cabeza de Vaca in Sonora, Mexico, in 1536, after his long journey through Texas, and the other the Sorcerer of Nambé, 1670. San Antonio uses its Alamo to commemorate the victory over the Mexicans, 1836, California produces the Mission play in memory of Padre Serra, who came in 1769, while Santa Fe, pursuant to the order issued in 1712 by the Marqués de Penuela, Governor General of New Mexico, units in a wonderful peaceful whole its Indian, Spanish, Mexican, and American history.

During the intermissions between the different entertainments we can wander around the city. The stores surrounding the plaza are decorated with Spanish colors, but offer Indian souvenirs for sale. At a little distance is the oldest church in the Southwest, that of San Miguel. The traditions growing up around the city only add to its charm; as in the Alhambra one enjoys reading how the old usher in his zeal tries to prove the church to have been built in 1540; that though most of it is new, some of the old is still standing; that the

<sup>7</sup> The Madrid paper, *La Esfera*, printed an illustrated account of the fiesta del centenario de El Cano, celebrated in Guetaria at almost the same time and with practically the same kind of a procession.

old bell made of copper, silver, iron, and a little gold was cast in Spain, with the legend "San José ruega por nosotros Agosto 9 de 1356" still visible and was brought to Santa Fe in 1712 by the Ortiz family, descendants of Nicolás Ortiz Niño Ladrón de Guevara and that the two old paintings near the altar with G. C. in the corner were painted by Giovanni Cimabue in 1287. The same good usher, Brother David, tells us that the oldest house in the United States near the church was used by Coronado as headquarters in 1540.

The cathedral, a modern structure built on the site and enclosing a part of an older church, contains the tombs of Diego de Vargas and several martyred priests. The modern houses only add to the interest of the city, for the inhabitants realize the uniqueness of the place and instead of French Gothic or New England Colonial are found the Indian pueblo houses well adapted for large buildings, the little adobe houses which make delightful homes with the roses on the outside and the touches of modern luxury inside, and other modifications of Spanish, Mexican, and Indian dwellings. One of the most interesting of these buildings is that occupied by the painter Carlos Viarra, for the painters and the poets as well as the historians and the antiquarians realize the wonder of the place and its surroundings.

And so I reached the End of the Trail and the summer was over.

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## PERUVIAN LITERATURE

### IV. CENTURY OF NATIONAL INDEPENDENCE.

#### I. PSEUDO-CLASSICISM (1825-1850).

The literary history of the Republic that retained the name and a large part of the territory of the Spanish viceroyalty cannot be well understood unless due account is taken of the unstable social and political conditions that followed the overthrow of the colonial régime. Instability characterized the various governments that replaced Spanish rule in America, and Peru was far from being an exception. In Peru the causes of this instability of government were greater than in other parts of Spanish America. There the colonial system of Spain had taken deepest root, and experience in self-government had been even less than in the newer viceroyalties and in the outlying districts that, because of distance from the central authorities, had gained some little experience in political matters. During the decade in which the other colonies were gaining their freedom, Peru had shown little enthusiasm for national independence. After independence had become an accomplished fact, the lack of unanimity as regards the advantages of freedom from Spanish control, the almost complete lack of preparation for self-government, and the conflict of opinions regarding the best kind of government, monarchical or republican, conservative or liberal, brought about chaotic conditions that lasted for many years. Few were those who were able to see any connection between political theories and actual practice. Constitutions were readily adopted, but constitutional government was apparently beyond the general understanding. Differences of opinion in political matters passed easily from discussion to violent conflict. The selfish ambitions of military leaders, the heroes of Junin and Ayacucho, took advantage of these political differences and the general ignorance of the meaning of constitutional government to raise themselves for a brief period to supreme control. For twenty years Peru was in a chronic state of revolution, a period of civil war and anarchy that lasted unchecked until 1844, when Ramón Castilla, a man of strong will and patriotic motives, made himself dictator. Under his administrative control internal dissension was kept in check for eighteen years and the country given the opportunity to develop under a stable government.



It is not necessary to say that such conditions were unfavorable to literature. During the twenty years of unstable government and political turmoil, military *pronunciamientos* and political treatises were given an unusual amount of attention even by those who under more stable conditions would have been interested mainly in pure literature. Moreover, much of the real literature that was produced was greatly influenced by political conditions. The foremost men of letters were actively engaged in politics, so that satire, political and social, came to be the most popular form of literature. A satirical purpose is discernible in much of the poetry, in the best dramatic compositions and in many prose sketches.

Spanish models were still followed in the various kinds of literature. During the struggle for political freedom and after national independence had been gained, Peruvian writers showed no greater desire than did other Spanish Americans for literary emancipation from the mother country. In the content of their writings they gave more or less attention to local and national ideas, customs, traditions and types of character; in form they accepted willingly as models to be imitated the best representatives of Spanish classicism, Meléndez Valdés, Iriarte, Moratín, Quitana, Bretón de los Herreros. Until the coming of Romanticism to Peru about the middle of the century the accepted literary theories were those of pseudo-classicism.

During the period, then, in which Romanticism flourished in European literatures, Peruvian writers still continued to follow the precepts of classicism, their best productions consisting of witty and satirical poetry, prose *cuadros de costumbres*, versified comedies of character and manners. If one representative is to be chosen for detailed study the choice falls readily upon Felipe Pardo. He surpassed all the others in satirical verse and in humorous prose. In the field of comedy a more popular dramatist was Manuel Segura, whose thirteen plays present a vivid picture of lower class life in Lima; they are marred, however, by coarseness of content and incorrectness of diction and versification, so that as literature they are less important than the three comedies of Pardo. The most eminent man of letters and the best representative of Peruvian literature from 1830 to 1850 is undoubtedly Felipe Pardo.

#### FELIPE PARDO

Born in Lima in 1806, Felipe Pardo witnessed in his early years

the struggle between royalists and revolutionists. Shortly before the latter had gained their decisive victory, his father, an important Spanish official who had married a Peruvian girl of the creole aristocracy, returned to Spain with his family. There the education of Felipe was entrusted to the famous Alberto Lista, a classical scholar and inspired teacher whose influence is to be seen in several of Spain's most important men of letters. During this formative period, 1822-1827, Felipe absorbed the classical ideals that were still dominant in literature; the classical culture and fine literary taste that he received from Lista strengthened his own natural inclinations, so that throughout his literary career his allegiance to the classical theories of art never wavered, even after Romanticism had become the generally accepted literary ideal.

On reaching manhood Pardo had to choose between a literary career in Spain with every likelihood of success and the practice of law in Peru with its opportunities for service in the work of reconstruction after the War of Independence. Answering the call of his native land, he returned to Lima in 1828 and continued his legal studies in preparation, mainly, for the practice of politics. The deplorable conditions of political and social life, the incessant turmoil of conflicting factions and selfish ambitions brought quick disillusionment. Aristocratic by birth and education, believing that his country was not yet ready for democratic government and that only demagoguery could result from the profound ignorance that he saw on all sides, he allied himself with the party that wished to put governmental control in the hands of the enlightened majority. His keen wit and extraordinary talent for ridicule soon made him a political opponent to be feared and the fall of more than one administration was due largely to his trenchant articles. Politics and literature, his two chief activities, were at times closely related; at other times they were kept apart. In literature, through his satirical poems, plays and *artículos de costumbres*, he came to be recognized as the foremost man of letters. In politics less success attended his efforts. His personal integrity and genuine patriotism kept him from using the only effective means of advancement during the turbulent period preceding the dictatorship of Ramón Castilla, so that on many occasions exile was the reward for the service that he rendered according to his ideals. At times, when his party was in power, he held for brief intervals high positions in the government. The many vicissitudes of his political career undermined his health and made

a helpless invalid of him before he had reached his fortieth year. His activity did not gain for him the highest political honor of the Republic; this was reserved for his son, the best president that Peru has ever had.

Felipe Pardo gained eminence in three kinds of literature; poetry of a festive or satirical nature, humorous sketches in prose, comedies of character and customs. In the first class are many short poems that are witty without malice or satirical purpose; such, for example, is the *letrilla*, *A mi Levita*, a little masterpiece of mock-seriousness. Others, especially those that have a political bearing, show biting satire as well as epigrammatic facetiousness. The longest of these, a parody in verse of the constitution of the republic, became widely famous but with changing conditions its cleverness has failed to keep it alive. His invectives against the new social and political conditions became at times excessive. So disgusted was he with the abuses committed in the name of democracy and so great his aristocratic dislike for even its essential principles that the acrimony of his satire left little room for the playful wit and epigrammatic statement that characterized the majority of his short poems.

Aside from the articles that had a definite political purpose, Pardo produced only enough prose to serve as a sample of what he might have done had conditions been more favorable to literary pursuits. During a respite in his agitated public life he planned a series of *cuadros de costumbres* in which his purpose was to present humorous and satirical pictures of the social life of Peru in the manner of José de Larra. A sudden change in the political administration cut short the series soon after it had started; the *Especjo de mi Tierra* ceased publication with the second *artículo de costumbres*. It seems no exaggeration, however, to say that the man who wrote the brilliant *Prólogo* and the two succeeding articles, *El Paseo a Amancacs* and *El Viaje del Niño Goyito* might have made himself worthy of being called the Peruvian *Fígaro* had the *Especjo de mi Tierra* been permitted by circumstances to run its course as planned.

The dramatic work of Pardo consists of three comedies, *Los Frutos de la Educación*, *Una Huérfana en Chorrillos* and *Don Leocadio*, all of them written shortly after his return from Spain and before the vicissitudes of his political career had deprived him of the peace of mind and leisure necessary for any lengthy literary production. A keen observer of life in all its aspects, he was much interested in the picturesque creole customs that still persisted in

the midst of the changing social conditions that followed the overthrow of the colonial régime; but in spite of this sympathetic interest, he saw clearly the faults and vices of his fellow-countrymen. In comparison with the social life with which he had become familiar in his long sojourn in European capitals, the social life of Lima presented certain crudities and excesses that were displeasing to his refined taste and classical love of moderation in all things. Because of the moralizing tendencies that were natural with him and because of his acceptance of the literary theory of classicism that comedy is deeply concerned with the improvement of public morals, a satirical purpose is apparent in each of his three comedies. In the animated pictures of Peruvian manners and customs and in the witty presentation of types of character that form the groundwork for the dramatic action of his plays, the social life of Lima in the fourth decade of the last century is reflected as in a mirror. For this reason, if not for their literary qualities, Pardo's comedies deserve our attention. The most interesting one and the one that can best be presented in outline is *Los Frutos de la Educación*.

The personages of the play are few; the plot is simple and the action is kept within the limits prescribed by the classic unities of time and place. Don Feliciano is a Spaniard who had settled in Peru and had prospered financially until the War of Independence, with its natural aggravation of the growing friction between *criollos* and *peninsulares*, had made conditions very difficult for the latter. At middle age he had married a young creole girl, Juana, who, at the time of the action of the play, had become a frivolous, headstrong, and pleasure-loving woman. They have one child, Pepita, a girl with good instincts but very much spoiled by the indulgent mother and by the general atmosphere of frivolity and moral laxity that pervaded the social life of Lima in the years following the War of Independence. Her disrespect for parental authority, her frank contempt for the opinions of her elders and her immodest, though innocent, frankness of speech and action stamp her as the Peruvian "flapper" of one hundred years ago. There is in the same family a young man who had been left to the care of Feliciano until he should be old enough to take control of the large fortune inherited from his deceased father. This ward, Bernardo by name, has become addicted to vicious living, in spite of the watchfulness of his guardian and the smallness of his monthly allowance. A brother of Juana, Peruvian by birth and educated in Spain, is the sensible man of the play, the apparent

mouthpiece of the author, who by his comments upon the conduct of the other characters and upon social conditions and customs keeps to the fore the satirical purpose of the play. Finally, there is the serious-minded young Englishman, Don Eduardo, who falls in love with Pepita but fears to marry her because of her excessive freedom of word and action.

Early in the play Feliciano and Juana discuss the arrangement of a suitable marriage for their daughter. Feliciano's suggestion that they marry her to Bernardo meets with his wife's firm opposition until he confesses to her that his business affairs are in a bad way, that he has not only lost his own money but also a considerable part of the money left to him in trust for Bernardo. Only by making him their son-in-law can they keep him from calling his guardian to account for the misappropriation of his inheritance. Just as this satisfactory arrangement is made, Don Manuel, Juana's brother, comes to present an offer of marriage from Don Eduardo, the young Englishman whose reserved manner of wooing Pepita has not been taken seriously. Juana is at first opposed to the acceptance of Don Eduardo as son-in-law; his taciturn disposition and difficult English reserve have more weight with her than his fine moral qualities. And how eccentric he has been in his wooing and in his gifts of books and maps instead of something useful! No wonder she has failed to understand his intentions!

Por eso era su constancia  
En venir todos los días,  
Y en estarse hecho una estatua  
Tardes y noches enteras,  
Sin hacer caso de nada,  
Aunque sacara el reloj  
Mi marido, y bostezara,  
Y añadiera a los bostezos  
Reverendas cabezadas.

Por eso obsequiaba a Pepa  
Con sus libros y sus mapas. . . .  
¡Necedades del Inglés!  
¡Figúrese Usted, qué falta  
Le harán a la niña, libros  
Ni mapas! Si regalara  
Un chal, un rico vestido,  
Un buen abanico. . . . ¡Vaya!  
Pero ¡libros! ¿para qué?

Don Eduardo has, however, one excellent quality, money, and Juana is finally convinced that he will make her daughter a very suitable husband. The opposition of Feliciano has next to be broken down, a difficult matter, but with only one possible outcome now that his wife has gone over to the other side. At the end of the second act Don Eduardo accompanies his *novia* and her mother to a fashionable reception and ball at the house of the Marquesa.

The third and last act takes place the following morning. A soliloquy in which Feliciano relates his financial and marital troubles

is interrupted by his wife, returning from an early shopping trip. She is in a bad humor. After forcing her husband out of the room with her complaints, she gives vent to her feelings by describing to Pepita the unseemly haste with which marriages were made a generation earlier. How could happy results be expected from those "bárbaras costumbres de antaño"?

¡Si tú supieras  
 Cómo se casó, tu madre,  
 Te admiraras! Muy exenta  
 De aciago presentimiento  
 Y muy tranquila y serena,  
 Una noche con mi padre  
 Conversaba yo, cuando entra  
 Un hombre que parecía  
 Así como de cuarenta  
 Años; y a quien ni de vista  
 Ni de nombre conociera.  
 Me figuro que lo veo,  
 Tan viva tengo la idea.  
 Casacón y calzón corto  
 De paño color violeta;  
 Chupa, con un par de alforjas  
 En vez de bolsillos; media  
 De algodón; hebilla de oro.  
 "Dios guarde a Ustedes. ¿Es ésta  
 La novia?", dice a mi padre  
 Sin la menor etiqueta.

*Pepita*

¡Vaya un principio! Y Usted,  
 ¿Qué dijo?

*Juana*

Me quedé lela.  
 "Buenos bigotes, prosigue,  
 "Seductora es la morena;  
 Buen talle ¡Por vida mía!  
 Carilla muy picaresca.  
 Pues estamos a camino;  
 Yo hago las cosas a prisa,  
 Y todo queda dispuesto,  
 Inclusive la dispensa  
 De proclamas. Con que, niña,  
 Prevenga Usted su maleta,  
 Que la semana que viene  
 Las bendiciones nos echan.  
 Pero antes de eso el paisano  
 Le dará a Usted su licencia

Para que de su galán  
 Acepte unas frioleras."  
 Y (única vez en su vida  
 Que de liberal dió muestras),  
 Saca a luz, acto continuo,  
 De nueve a diez faltriqueras  
 Insondables, un diluvio  
 De artículos; una tienda  
 Perfectamente surtida. . . .

*Pepita*

¡Vaya una curiosa escena!

*Juana*

Saca abanicos, pañuelos,  
 Encajes, medias de seda,  
 Peines, jabones, pomadas,  
 Aguas de olor, cajas llenas  
 De preciosísimas joyas,  
 De diamantes y de perlas,  
 De estuche, con cuanto puede  
 Desear una costurera.  
 Cuando acaba el desembarco  
 De todo, mi madre llega.  
 La mide el desconocido  
 De los pies a la cabeza  
 Y exclama, muy cortesano:  
 "Sin duda es ésta mi suegra.  
 Frescota está la señora  
 Y promete una docena  
 De cuñados a su yerno.  
 Paisano, que Dios proteja  
 Y conserve muchos años  
 A tan digna compañera."  
 Y después, muy satisfecho,  
 Se sienta, pide canela,  
 Fuma un puro de Manila,  
 Saluda, toma la puerta;  
 Y no vuelve, hasta el momento  
 Del enlace, a entrar por ella.

*Pepita*

¡Espanto me da escucharlo!

*Juana*

Pues así; al pie de la letra,  
 Proceder se acostumbraba  
 Antaño en esas materias.  
 Compara esto con el modo  
 Con que tú te casas, Pepa,  
 Y no dudo que estarás  
 De tu suerte muy contenta.  
 Hija, sí: muy buenos días

Con Don Eduardo te esperan.  
 ¡Ah! no podemos dudar  
 Que te ama: bien claras muestras  
 Dió anoche; que en ti tan sólo  
 Tuvo sus miradas puestas,  
 Particularmente cuando  
 Bailabas la *zamacueca*.

Juana's good humor having been thus restored, she and Pepita compare notes on the dance at the house of the Marquesa the evening before. Very vivaciously and not entirely without malice they pass their friends in review. Mother and daughter are agreed on one point at least, namely, that the most attractive girl and the best dancer was undoubtedly the aforesaid daughter. Of course Don Eduardo could have eyes for no one else especially when she was dancing the *zamacueca*.

*Pepita*

¡Las cosas de Usted, mamita!  
 Y ¿en quién podía tenerlas  
 Cuando me miraba en medio  
 De personas tan horrendas?  
 ¡Qué rara estaba Catita,  
 Con su vestido de seda  
 Con el talle en los pulmones  
 Y el ruedo a mitad de pierna!  
 ¿Que no encuentre una persona  
 Que le diga con franqueza  
 Que esas cosas se estilaban  
 En los tiempos de su abuela?

*Juana*

Y ¡aquel bailar de Lucía  
 Tan enojada y tan tiesa?

*Pepita*

Baila como baila un trompo;  
 Baila como por tarea.

*Juana*

Es una mujer sin alma;  
 Es una mujer de leña.

*Pepita*

Una mujer que se mueve  
 Como si le dieran cuerda.

*Juana*

¡Qué *zamacueca*. ¡Dios mío!  
 Tan sin sal y sin pimienta!  
 ¿Es tan torpe esa muchacha,

Es tan cerril que no observa  
 Que cuando ella baila, todos  
 Los concurrentes bostezan;  
 Mientras que cuando tú bailas  
 Frenéticos palmotean?

*Pepita*

Y ¿la porción de brillantes  
 De que iba cargada Eugenia?  
 Y ¿las patas de Mercedes,  
 Tan gordas y tan mal hechas?  
 Y ¿aquel peinado de Carmen,  
 Tan ancho por las orejas,  
 Que le ponía la cara  
 Lo mismo que luna llena?  
 Y ¿dónde me deja Usted  
 A la hija de la Marquesa?  
 ¡Qué estafermo, santo cielo!  
 ¡Vaya! ¡que la chica es fea  
 Como un demonio! Es verdad  
 Que no lo hurta quien lo hereda;  
 Porque en fealdad su madre  
 Competirá con cualquiera. . . .  
 Y está tan flaca, que el aire  
 Parece que se la lleva.

*Juana*

¡Ay hija! Pero yo veo  
 Todos las cosas con pena,  
 Porque son nuestras amigas  
 Y nos quieren muy de veras.

Lástima me da pensar  
Que todos se rien de ellas. . . .  
Ya se ve; si son tan tontas. . . .  
No tontas . . . pero asi . . . buenas,  
Sin malicia. . . .

*Pepita*

Y ¡tan amigas  
De estar siempre dando fiestas

Sin tener buena vajilla  
Ni buena ropa de mesa!  
Y ¡anoche sacaron te . . .

*Juana*

Pero ¡qué te tan a secas!  
Y ¡tan mal servido! . . . ¡Cierto . . .  
Que tuve yo una vergüenza  
De ver allí Don Eduardo!

Very different will be the social functions of Juana and Pepita when the latter marries Don Eduardo. In the very midst of their eager discussion of plans for the approaching marriage, indiscreetly mentioned the evening before by Pepita under promise of secrecy to several of her friends, Don Eduardo enters; very much embarrassed, he informs Juana that the engagement will have to be broken. In spite of his love for her daughter, he is convinced that the girl who danced the *zamacueca* with such abandon would not be a suitable wife for a staid Englishman. His point of view is given in the following scene, in which Manuel, the uncle, expresses his disapproval of modern dancing. His sarcastic description of Pepita's skill in dancing the *zamacueca* deserves quotation. Apparently, the new dances that were popular in Lima a hundred years ago had their censors as do those of today among us and for similar reasons.

Lo que sé y lo que celebro  
Es que mi sobrina amada  
Bailó ayer la zamacueca  
Con mucho de eso que llaman  
Salero . . . ¡Vaya! ¡La niña  
Está muy adelantada!  
Esta gracia, por supuesto,  
La debe a la extraordinaria  
Maestría de algún insigne  
Artista venido de Africa  
Para dar a nuestras ninfas  
Gentil donaire en la danza;  
Pues, según tengo entendido,  
A la destreza africana  
Es a la que se encomienda  
Este ramo de enseñanza.  
¡Qué alegre, qué satisfecha,

Qué airosa y desparpajada  
Diz que Pepita con sus lindos  
Pies la alfombra cepillaba.  
¡Qué encantador zarandeo  
De su cintura delgada!  
¡Con qué zandunga el pañuelo  
Infatigable ondeaba!  
¡Vamos! ¡Era, como dicen,  
Negocio de reventarla!  
¡Oh! Diz que la zamacueca  
Fué zamacueca de gala,  
Zamacueca de alto bordo,  
Zamacueca de borrasca,  
De aquéllas luciferinas,  
De aquéllas que hicieran raya  
Entre las zamacuequistas  
De opinión más bien sentada.

Father and mother are now only too willing to have Pepita marry Bernardo; but he also has left them in the lurch by marrying a girl of his own vicious choice. All three have to eat of the bitter *Frutos de la Educación*, the fruits of the education that Pepita has received.



Fortunately for them, Manuel is there to help them financially and to advise them as to how they can best remedy the situation. He assures them that the situation is not past remedy, if they are willing to learn by experience and follow his advice. Even Pepita may win back the timid Don Eduardo if she is willing to change her frivolous mode of living and thinking. With this hopeful suggestion the play closes.

A consistent and unified impression of the literary work of Felipe Pardo may be stated in a few words. The common sense that results from well-balanced faculties; a strong intelligence that controls the emotions and imagination; his quick appreciation of the incongruity existing between the real and the ideal; a ready command of his medium of expression, whether it be prose or verse; refined wit and sure literary taste; these qualities explain the fact that he is unsurpassed as satirist in Peruvian literature. The essential characteristic that differentiates Peruvian literature from that of certain other Spanish-American countries is a vivacious and sparkling wit, an epigrammatic facetiousness of thought and expression. This, according to José de la Riva Agüero (*Carácter de la Literatura del Perú Independiente*), was the chief legacy inherited by Peruvian writers from the literature of Spain. "Lo que principalmente hemos heredado del carácter literario español es . . . aquella alegría y ligereza de ingenio que tan peculiares nos son, la proverbial gracia criolla." The possession in an eminent degree of this *gracia criolla*, or better, *gracia limeña*, places Felipe Pardo in the small group of writers who best represent the literature of Peru.

(To be continued)

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## LOS NUEVOS GALICISMOS

Desde la publicación, por primera vez, en 1855 del famoso *Diccionario de Galicismos* de Baralt, se han introducido desgraciadamente en el habla española multitud de nuevos galicismos, que merecen tan severa censura como la que propinó el castizo crítico y escritor venezolano, miembro de la Real Academia Española, a los registrados en su conocida obra.

Muchos han sido los autores que de entonces acá se han ocupado en los galicismos, ligeramente unos, más seriamente otros, descolando entre todos Salvá, Orellana, Ortúzar, Toro y Gómez, Cuervo, Castro, Mir y Toro y Gisbert. Cuervo, en sus sabias *Apuntaciones críticas*, reprobó con su gran pericia y autoridad, el uso de varios galicismos. La obra de D. Adolfo de Castro, *El libro de los galicismos*, (1894), ha caído en el olvido por lo desordenado del plan y lo arbitrario de sus juicios, y el *Prontuario de hispanismo y barbarismo* (1908, 2 t.) por el P. Juan Mir, está totalmente desacreditado a causa del criterio intransigente del autor, arcaico, purista en demasía y desconecedor de la evolución del lenguaje. Mantiénese en un justo medio D. Miguel de Toro y Gisbert, en sus bien meditadas obras *Tesoro de la lengua española* (1ª ed., 1911 y 2ª ed., 1917) y *Los nuevos derroteros del idioma* (1918), las cuales, aunque no están especialmente dedicadas al estudio de los galicismos, contienen capítulos que tratan de ellos. Particularmente recomendables son los titulados *El galicismo* y *Lista de los principales galicismos*, en la primera, y *El galicismo de construcción* y *El afrancesamiento de la frase*, en la segunda. En ésta señala además voces galicadas al analizar el vocabulario de Blasco Ibáñez, Arturo Reyes, Pío Baroja, Pardo Bazán, *Azorín*, Unamuno, Salvador Rueda, Rubén Darío, Gómez Carrillo, Vargas Vila, Rodó, Blanco Fombona y otros literatos de menos viso.

En la *Romanic Review* (VII, 1916, ps. 369-413) dió a luz el Sr. John B. De Forest un interesante trabajo intitulado *Old French borrowed words in the old Spanish*, excelente contribución al estudio histórico de los galicismos de los siglos XII y XIII, acerca del cual publicó la *Revista de Filología Española* (VI, 1919, ps. 329-331) un pormenorizado y docto examen crítico. El sabio filólogo, Don Ramón Menéndez Pidal, habla de los galicismos de los siglos XIII, XIV, XV, XVIII y s., principales períodos de influencia francesa, en su admira-

ble *Manual de gramática histórica española*, 4ª ed., Madrid, 1918, §4, p. 29-30.

Por último, tocante al método con que deben estudiarse los galicismos, han de tenerse muy presentes las observaciones de M. H. Pe-seux-Richard (*Revue Hispanique*, IV, 1897, ps. 31-44) y las de la *Revista de Filología Española* (IV, 1917, p. 213).

Teniendo a todos mis antecesores en cuenta, y con el producto de mis investigaciones personales, he tratado de continuar la obra de Baralt, hoy anticuada e incompleta, aunque "lo mejor y casi lo único que tenemos en esta materia," según el citado Sr. Toro y Gisbert (*Tesoro*, 1ª ed., p. 133), y me ha animado a ello el hecho de que no existe una obra moderna de conjunto en forma de diccionario para facilitar la consulta. De esta tarea, en la que he estado empeñado durante varios años, voy a dar una muestra en el presente trabajo, presentando un ramillete de nuevos galicismos, de los llamados de forma y de sentido, entresacados al azar y dispuestos por el orden del abecé.

Como se verá, estoy muy lejos de ser radical. No rechazo sistemáticamente todos los galicismos. Acepto, por lo contrario, los necesarios y útiles, los aceptados por el buen uso. Muchos de los tachados por Baralt han sido admitidos ya por la misma Academia Española.

Por otra parte, todos cometemos galicismos. El propio Baralt pecaba y así lo confiesa él en su *Diccionario*, artículo *batir*. Los clásicos españoles, además de latinismos e italianismos, cometieron también galicismos. De éstos los buenos subsistieron y enriquecieron el acervo de la lengua; los malos desaparecieron. Del mismo modo sucederá con los de hoy; por eso no soy intransigente y sólo pido que se dejen de usar los que considero malos, a fin de que desaparezcan, y, en cambio, se adopten los que tengo por buenos para enriquecer el idioma, aduciendo en uno y otro caso las razones en que se basa mi criterio.

Hé aquí, pues, unos cuantos de los muchos galicismos que no se encuentran en el *Diccionario* de Baralt:

BULEVAR. — Buenó es que se dé ese nombre, españolizando la voz francesa *boulevard*, a las avenidas principales de las ciudades de Francia; pero sería el colmo de la afición a lo francés el bautizar con tal palabra las calles anchas con árboles,—que se llaman en español paseos, rondas, ramblas, calzadas, carreras, etc. — de nuestras ciudades de España e Hispano-América.

"Las antiguas Rondas, — leemos en un semanario madrileño —

llamadas hoy, por remedo parisino, *bulevares*, constituyen en las noches estivales un Madrid de palpitante colorido que confirma su título de gran ciudad." — *Acmeccé*, "El fresco y el refresco," *Blanco y Negro*, 14 de junio de 1914.

En Madrid existen la *Carrera* de San Jerónimo, los *Paseos* de las Delicias, de Santa María de la Cabeza, de la Castellana, etc.; las *Rondas* de Atocha, de Valencia, de Toledo, de Segovia, etc., y la *Gran Vía*, aún sin terminar, que equivalen a los *bulevares* franceses.

En Barcelona, las *Ramblas*, las *Rondas*, la *Gran Vía* o calle de las Cortes, la *Gran Vía* Diagonal, la *Gran Vía* Meridiana, el *Paseo* de Gracia, el *Paseo* de San Juan y el *Paseo* de la Industria.

En Valencia, *Gran Vía* de Germanías. En Bilbao, *Gran Vía* de López de Haro. En Granada, *Gran Vía* de Colón.

En León llaman sencillamente *Calle* de Ordoño II, a lo que en Francia llamarían un *boulevard*; lo mismo que en Zaragoza, *Calle* de la Independencia, ambas muy anchas y con árboles. En Sevilla, igualmente, *Calle* del Marqués de Paradas o *Paseo* de la Rábida, y *Calle* de los Reyes Católicos, y en Málaga, *Calles* del Dr. Dávila y del Salitre, anchas y arboladas las dos.

En Tarragona, *Rambla* de San Carlos y *Rambla* de San Juan. *Rambla* también en Palma de Mallorca.

En Alicante, *Avenida* de Luchana o del Dr. Gadea, y asimismo *Avenida* de Pries en Málaga.

En la Habana se usa el nombre de *calzada*: *Calzada* de Galiano, *Calzada* de Vives, *Calzada* de Belascoain, etc.

De suerte que poseemos sobrados nombres castizos para designar lo que en francés es *boulevard*. Déjese, pues, esta palabra, o la forma españolizada *bulevar*, para cuando se hable de las ciudades francesas, como hace Emilio Bobadilla, *Fray Candil*, en el título de su libro: *Bulevar arriba, bulevar abajo*, colección de crónicas de París.

CONTROL. — En España es galicismo, y en Hispano-América, anglicismo, pues en aquélla se emplea con el sentido francés de comprobación, inspección, registro, ensaye, y en ésta con el significado inglés de dominio, manejo, dirección, administración, sujeción, etc. Es pues un doble extranjerismo, que se ha introducido subrepticamente en la lengua española por dos rendijas distintas.

He aquí algunos equivalentes del *contrôle* francés: lista, nómina, registro, examen, revisión, verificación, comprobación, inspección, y ensaye, contraste, sello (de pesas y medidas), y hé aquí los del *control*

inglés: poder, autoridad, dominio, predominio, manejo, dirección, mando, régimen, gobierno, administración, fiscalización, vigilancia, intervención, sujeción, freno, etc.

CONTROLAR. — Lo mismo sucede con el verbo. Procede no sólo del francés *contrôler*, sino del inglés *to control*, sumando las acepciones de ambos, o sean: registrar, examinar, revisar, verificar, comprobar, inspeccionar, ensayar, contrastar (las monedas y las pesas y medidas), y dominar, predominar, manejar, dirigir, mandar, gobernar, administrar, fiscalizar, intervenir en, sujetar, refrenar, y, a veces, sofocar, atajar, reprimir, restringir, contener.

CHEIK. — *Cheik* o *cheij* es la forma francesa del árabe *rech*, viejo, cuya forma española es *jeque*. Entre los musulmanes es el jefe que gobierna un territorio o provincia.

En una revista semanal madrileña, se lee al pié de un grabado, en que figuran, entre otras autoridades, varios jefes moros, lo siguiente: "El Embajador Inglés en Melilla. El General Jordana y el Embajador Inglés, Sir Hardinge, con algunos de los *cheijs* que fueron a saludar al segundo y a felicitar al primero. . . ."

Covarrubias, en su *Tesoro* (1611) dice: "*Xequé*, en lengua Árábica vale hombre anciano, Alcayde, señor de vasallos. Diego de Urrea dize que vale tanto como el que es caudillo de gente, del verbo *reiche*, que significa envejecer, porque son los más ancianos y honrados entre todos."

DESILUSIÓN. — Según Cuervo (*Apunt.*, 6ª ed., 1914, §934, p. 631), es tomado del francés. Nosotros tenemos, como el propio Cuervo apunta, *desengaño*, *desencanto*. La Academia no lo ha admitido en su *Diccionario*; pero en cambio, en éste aparece el verbo *desilusionar*: hacer perder a uno las ilusiones, y *desilusionarse*, perder las ilusiones.

No veo inconveniente en aceptar *desilusión* formado de *ilusión* y el prefijo *des*, como igualdad da *desigualdad*; honor, *deshonor*; obediencia, *desobediencia*; etc., etc.

DESUETUD. — Leo en Baldomero Rivodó, *Voces nuevas en la lengua castellana*, París, 1889, p. 7: "Esto ha sido causa de que hayan caído en desuetud voces muy buenas y castizas. Esto es una lástima, pues empobrece el idioma." Lo que es una lástima, y grande, es emplear ese galicismo en vez del vocablo castellano *desuso*.

DISCERNIR. — Léese hoy corrientemente: "Discernir un premio." No sólo es galicismo sino disparate craso, porque al tomarse

del francés: *décerner un prix*, se ha confundido el verbo *décerner* con *discerner*, franceses ambos, pero con distinto significado. El primero quiere decir *otorgar, conceder*, y el segundo *distinguir*. Un premio no se distingue sino se otorga, se concede. El *discernir*, castellano corresponde al *discerner* francés, ambos con la misma acepción de distinguir.

"En latín, escribe Cuervo (*op. cit.*, §476, p. 387), existen los dos verbos *decernere*, decretar, y *discernere*, discernir; con el primero se dice *decernere tutelam*, y es de creer que los primeros juristas que lo usaron en castellano, dirían *decernir* la tutela," y pone el siguiente ejemplo de Dormer en una nota, "La carta de la Reina nuestra Señora, por la cual su Alteza *decierne* la administración de los reinos al rey Don Fernando nuestro Señor." Y añade: "los abogados romanistas, que acaso no conocerían sino el otro verbo *discernir*, atribuyeron a éste los dos sentidos, y así dura hasta hoy aceptado por todo el mundo [forense]. Los franceses conservan los dos verbos con la debida distinción en *décerner* y *discerner*, que traductores intonsos igualan diciendo para ambos *discernir*; en Colombia [y en España también, agrego yo] será tenido en nuestros días por un pobrete el que no prefiera *discernir* un premio, una distinción a *adjudicar, conceder, conferir, otorgar*."

Covarrubias registra ambos verbos: *discernir* con el significado dicho de distinguir, y *decernir* con un significado no señalado por Cuervo, el de determinar. El segundo verbo ya no se usa.

ENTRENAR. — En las secciones deportivas de los periódicos no se usa otro verbo para expresar lo que en español es *adestrar o adiestrar, amaestrar, ejercitar, preparar, ensayarse, practicar*, etc. Nos parece, pues, enteramente superfluo ese verbo exótico, así como sus derivados *entrenador* y *entrenamiento*.

GESTO. — Galicismo por *ademán*. *Gesto* se refiere solamente a la cara, al semblante, mientras que *ademán* al cuerpo. En cambio, en francés, *geste* significa movimiento del cuerpo, y principalmente de las manos y los brazos.

*Gesto* antiguamente era el rostro mismo. Covarrubias dice: "*Gesto*, el rostro y la cara del hombre." En el mismo artículo anota la expresión *hacer gestos* por "mover el rostro descompuestamente."

PASARELA. — En Sevilla, nada menos, existe la *Pasarela*, puentecillo de hierro, al final del Paseo del Pino, que permite a los caminantes pasar por encima de la carrera de coches.

Y hay otra *Pasarela* sobre el Guadalquivir, puente-acueducto por el que pueden cruzar el río los peatones.

Estos son dos galicismos municipales de la ciudad de Sevilla. Debería decirse *puentecillo* en el primer caso y *punte del acueducto* en el segundo.

RE. — Como prefijo que denota repetición es muy natural para Cuervo (*op. cit.*, §938, p. 633). Bello, al censurar el empleo del verbo *retrazar* por D. José Joaquín de Mora, dijo: “*Retrasar* sólo significa *volver a trazar*, y no *ofrecer* o *presentar a la vista*”. A lo que el censurado contestó: “La partícula *re* antepuesta a un verbo francés significa la repetición de la acción expresada por el verbo; mas no sucede lo mismo en castellano, y todavía no estamos en el deplorable caso de someter nuestro idioma a semejantes *gringadas*. *Reconvenir* no significa *volver a convenir*; *recargar* no significa *volver a cargar*; *reunir* no significa *volver a unir*. *Retrazar* es lo mismo que *trazar con fuerza*, y más que diga otra cosa el *Diccionario* de la Academia.” (*Don José Joaquín de Mora, Apuntes biográficos* por Miguel Luis Amunátegui. Santiago de Chile, 1888, ps. 225 y 228.)

Si bien ese uso francés del prefijo reduplicativo antepuesto a los verbos no se halla generalizado en español, existen, sin embargo, algunos verbos castizos, en los cuales dicho prefijo indica la repetición de la acción, como por ejemplo: *releer*, que significa volver a leer; *rehacer*, hacer de nuevo; *recomponer*, componer otra vez; *readmitir*, admitir de nuevo; *reagrarar*, volver a agravar; *reaparecer*, aparecer otra vez; *recalentar*, volver a calentar; *reconquistar*, conquistar de nuevo; *reconstituir*, volver a constituir; *reconstruir*, volver a construir; *reedificar*, volver a edificar; *recontar*, contar de nuevo; *reelegir*, elegir nuevamente; *reembarcar*, volver a embarcar; *reexportar*, exportar de nuevo; *reimportar*, importar de nuevo; *reimprimir*, volver a imprimir; *reincorporar*, volver a incorporar; *reingresar*, ingresar nuevamente; *renacer*, nacer de nuevo, como el ave fénix que renace de entre sus cenizas; *reorganizar*, organizar de nuevo; *repesar*, pesar otra vez; *replantar*, volver a plantar; *repoblar*, volver a poblar; *resellar*, sellar otra vez, etc.

RECLAMO. — “Cuando en un periódico — dice irónicamente Cuervo, (*op. cit.*, §1004, p. 675) — vimos una *sección de reclamos* y la recorrimos, picada la curiosidad de saber qué se reclamaba, nos llevamos el chasco de encontrar que con aquel *reclamo* se quería decir

anuncio laudatorio, que es lo que en francés significa *la réclame, une réclame*."

Hay que hacer constar que hoy día está muy generalizado ese galicismo. Y esta razón y la de que pudiera tener analogía con el sentido de la voz *reclamo* en la expresión *acudir al reclamo*, es decir, al llamamiento, pueden ser bastantes para darle carta de naturaleza.

Covarrubias define la expresión *venir al reclamo*, "venir alguno a donde ha oído hay cosa a su propósito." La 5ª acepción que da el *Diccionario* de la Academia (14ª ed., 1914) a *reclamo* es "voz o grito con que se llama a uno" y en sentido figurado (7ª acepción) la de "cualquier cosa que atrae o convida."

Y ¿qué otra cosa es un anuncio, aunque sea disfrazado, sino algo que llama, que atrae o convida, un llamamiento que hace el vendedor al comprador?

Por otra parte, con el significado de reclamar, tenemos otro sustantivo más usual que es *reclamación*, y no empleamos *reclamo* en lugar de éste más que en el lenguaje forense.

REPRISE. — En la jerga teatral se usa mucho esta voz francesa. Véase lo que dice respecto a ella D. Fernando Araujo en *La España Moderna*, no. 223, julio de 1907, p. 192:

"*Reprise* significa *retomada, vuelta a tomar, o tomada otra vez*, concepto perfectamente expresado por el neologismo castellano *restreno* (de *re* y *estreno*) con todos sus derivados (*restrenar*, y todas sus formas), siendo absolutamente innecesario introducir el barbarismo *repreisar*, que también emplea . . . [una] revista al decir que 'se ha reprisado la zarzuela *Maravilla*'; la *reprise* (así, en cursiva, para indicar que se trata de una voz exótica) puede pasar, . . . para demostrar que se sabe cómo se dicen esas cosas en francés; pero *repreisar* es absolutamente inaguantable, porque una cosa es que se reciba y se vea con gusto a un extranjero en nuestra casa, y otra cosa muy distinta que ese extranjero se disfrace de español y nos arroje de nuestros lares; pues eso significan la *reprise* en el primer caso y *repreisar* en el segundo."

Me parece mejor decir *reestreno* y *reestrenar*, como hacen ya muchos: "En Apolo se ha reestrenado, con felicísimo éxito, la parodia de la ópera de Puccini *Bohemia*, titulada *La golfemia*, que escribió Salvador M. Granés. . . ." "En Eslava se reestrenó la saladísima comedia del inolvidable Vital Aza *El sombrero de copa* y este reestreno



ha sido un éxito grande. . . ." — *Blanco y Negro*, Madrid, 18 de octubre de 1914.

SUBVENCIONAR. — "No es esta palabra galicismo ni barbarismo como lo afirman muchos autores," dice muy bien Toro y Gisbert en su *Pequeño Larousse Ilustrado*.

*Subvencionar* significa favorecer con una subvención: subvencionar un asilo, un periódico, una compañía de ópera. Y subvención es un subsidio abonado generalmente por el estado o municipio para subvenir a ciertas necesidades especiales: una subvención teatral.

*Subvencionar* no puede substituirse con *subvenir*. Éste significa simplemente (del latín *subvenire*) ayudar, socorrer, auxiliar: subvenir a los gastos, subvenir a las necesidades.

*Subvencionar* ha sido admitido en la última edición (14<sup>a</sup>. 1914) del *Diccionario* de la Academia, y ya lo había sido en el suplemento de la anterior (13<sup>a</sup>, 1899).

VODEVIL. — Nada menos que así, *vodevil*, he encontrado el *vaudeville* francés, que es nuestra zarzuela, en la revista madrileña *Blanco y Negro*. En el número del 7 de junio de 1914, al pie de un grabado imprime: "Una escena de *Un aviso telefónico*, vodevil adaptado al español. . . ." Otra: en su número de 29 de noviembre del mismo año se lee: "En Eslava se ha estrenado y ha gustado muchísimo, un vodevil adaptado . . . con el título de *El Audaz*."

De ahí al adjetivo *vodevillesco* no hay más que un paso. Léase, si no, lo que dice Pedro Mata en su artículo "La guerra europea" en el mismo semanario de 20 de septiembre de dicho año: "Como en el tercer acto de las comedias vodevilesas, todo se comprende ahora."

Más vale bajar el telón.

HOMERO SERÍS

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## THE SURVEY COURSE IN SPANISH LITERATURE

The following paper is the outgrowth of the part the writer took in the formation of the program for the Spanish section of the Conference on Instruction of the Central Division of the Modern Language Association for the meeting of December, 1922. The subject proposed for discussion was "The Survey Course in Spanish Literature." Letters were sent to teachers in a number of leading institutions requesting outlines of courses that had been given by them. Several good outlines were received and were used as a basis for discussion at the meeting in question. More often, however, the replies ran something like this: "We are still unsatisfied with our survey course," "Until further texts are published, it does not seem advisable to offer a survey," "The subject is covered in several period courses," "We are to offer the subject for the first time next year, and shall be grateful for the experiences of others." The writer does not wish to assume that he has solved many of the problems that arise in connection with such a course, but he is now giving for the fifth time an introduction to the study of Spanish literature to third-year college students. He wishes to offer his own outline solely as a basis for discussion in the hope that others will be led to make public for mutual profit their experiences along similar lines.

The course can be carried satisfactorily only by students who have done with more than average success the equivalent of from fourteen to sixteen semester hours of college Spanish. Weaker students should have further reading of modern authors before they attempt the 'survey.' In smaller institutions where the number of advanced students in Spanish does not make it advisable to separate those of the third and fourth year, it is perhaps the wisest plan to give in alternate years courses on the Golden Age and on the Nineteenth Century. It is well to bear in mind also that the student who is preparing to teach Spanish in a secondary school will be judged more by his ability to use the language with some facility than by his knowledge of the literature. These students, and they form the majority in the upper college classes, should be encouraged to take some practical work in composition and conversation throughout their college course. Yet whenever the demand justifies the giving of a number of courses of upper college grade, it seems highly advantageous to give in a single course an introduction to the study

of the literature which shall be obligatory for all undergraduate students who expect to take the more advanced courses. It should moreover be of such a nature that it will serve as a foundation on which the student can build by his own effort, if he is forced to drop his school training in Spanish at this point.

The experience of the writer has been that it is necessary to lay aside many preconceived notions as to what might be ideally desirable in the choice of texts and in the order of their presentation. The student who has had two years of Spanish in our colleges has still considerable difficulty in reading normal Spanish prose, knows nothing of Spanish verse, and with rare exceptions is wholly unprepared to handle so difficult a text as a play of the Golden Age. It has therefore been found advisable to study the nineteenth century during the first semester. The most satisfactory text to start with is Moratin's *El Sí de las niñas*. This is followed by the poems in Hills and Morley's *Modern Spanish Lyrics*, pp. 42-59. In general the student needs the helps that are to be found in an anthology prepared for American schools. *Las cien mejores poesías líricas de la lengua castellana*, selected by Menéndez y Pelayo, contains more satisfactory material, especially for the older periods, but it can be used successfully only by an exceptional class. Informal talks on the authors read, on the sources of neo-classicism, and on the historical background of the period accompany the reading.

For the Romantic period we read in the order mentioned here García Gutiérrez, *El Trovador*; Mesonero Romanos, *El romanticismo y los románticos*, and the selections from Rivas, Espronceda, and Zorrilla found in Hills and Morley. The vagueness that Mesonero found in the meaning of the term *romanticismo* still exists in the minds of our students. If the teacher can make clear to his class the difference between the classic and the romantic attitude, he will have accomplished something worth while. The note of Professor Northup in his *Selections from Mesonero Romanos*, pp. 106-108, forms a good starting point for the discussion of the subject.

The text of Mesonero already in the hands of the students is now finished, and the selections from Larra and Fernán Caballero found in Hills and Reinhardt's *Spanish Short Stories* are read. Further lyrics are studied with special emphasis on those of Campoamor, Bécquer, and Nuñez de Arce. For the remaining few weeks of the semester the students read short stories of Bécquer, Pereda, Galdos, etc. Since this work now offers little difficulty, the instructor is able

to give more time to commentary on the period. The brief outline of political and literary history is brought up to date. A chronological table, based on Henríquez Ureña's *Tablas cronológicas de la literatura española*, but including only the principal names in lyric poetry, drama, and prose fiction, is made and discussed. Particular attention is given to those works that are found in editions prepared for the American schools.

It is self-evident that the latter half of the century has been done in a very summary fashion. There is some consolation for this in the fact that the students have already read several important books of this period in the more elementary courses, and that those who go out to teach in the high schools without further literary preparation will be lead to read further in search of available material for their classes, even if their curiosity and desire to learn does not spur them on.

If the texts were available, the writer of this article would prefer to read more lyrics, particularly those of Espronceda and Bécquer, more of Larra and less of Mesonero Romanos, and especially more representative short prose selections from the leading authors from 1850 to the end of the century. A book of selections chosen to suit the needs of such a course as that outlined here would be most welcome.

The close of the first semester gives the teacher the opportunity to eliminate those students who are not prepared to do the more difficult reading of the second half of the course. The principal texts for the second semester are Ford's *Selections from Don Quixote*, Lope de Vega, *Amar sin saber a quién*, and Calderón, *El Alcalde de Zalamea*. The few selections from the ballads, Luis de Leon, and Quevedo found in Hills and Morley are read in their appropriate places. When the ability of the class will permit, it is preferable to read the selections from the Marqués de Santillana, Jorge Manrique, Romances Viejos, Garcilaso de la Vega, Luis de Leon, Góngora, and Quevedo found in the *Cien mejores poesías*.

During this semester there is need for so much commentary and explanation of difficulties that the class work has to proceed slowly. This makes it possible to assign more supplementary reading. One has the choice of giving a limited number of works for reading in the original, or a longer list in translation. The present writer believes that few third-year students can read satisfactorily outside of class a Spanish text of average difficulty of the sixteenth or seven-

teenth centuries. Furthermore the teacher may perform an act of justice in assigning to its proper place translation literature, which unfortunately is often considered in the same light as the 'pony' that lazy students of the classics used to ride. It is decidedly worth while to make known to our classes the names of some of our great writers who have deemed certain Spanish works worthy of an English version. They can scarcely fail to profit by the comparison of an adequate rendering with their own faulty translations. The following readings are assigned in chronological order together with appropriate chapters from Ford's *Main Currents of Spanish Literature*, and are reported on from month to month: Ormsby, *The Poem of the Cid*; the translations from Juan Ruiz, Juan Manuel, Marqués de Santillana, Celestina, Garcilaso de la Vega, and Luis de Leon in Farnell, *Spanish Prose and Poetry Old and New*; ten of Lockhart's *Ancient Spanish Ballads*; Longfellow's *Coplas de Manrique*; several chapters of Southey's translation of the *Amadis of Gaul*; How's *Lazarillo de Tormes*; Lope de Vega, *The Star of Seville* (tr. Hayden); Calderón, *Life Is a Dream* (either Fitzgerald's or MacCarthy's version).

For the Middle Ages only a few of the greatest authors or literary works and historical events most closely related to literary movements are mentioned. A connected but extremely simple account of the development of the principal literary *genres* is begun with the sixteenth century. The seventeenth century receives fuller treatment, but even here the aim is to give the student some background for the works he is reading rather than a history of the literature.

A few notes or explanations that have suggested themselves in connection with the outline follow.

Since it has been the purpose of this paper to give only the results of classroom experience, one or two recent publications that may later be given a place in the course have been left unmentioned. Owing to the scarcity of Spanish classics edited for use in our schools, a good text has been passed by occasionally because it is needed for use in a more advanced course. Cases of this sort are Hartzbusch, *Los Amantes de Teruel* and Rennert's selections from Cervantes, *Novelas Ejemplares*.

While a third-year course in any elective subject is taken only by the better students, the general average is still low enough. To meet the needs of the few who far outstrip the others in intellect and desire to learn, a list of optional readings may be given out. This should

include, in addition to works of literature, references to various hand-books with which the student should make acquaintance, and to an occasional article in a learned journal.

Perhaps a better title for such a course as the one outlined here would be 'An Introduction to the Study of Spanish Literature,' since the attempt is made to concentrate on important periods rather than to cover the whole field. If concentration is desirable, one is inclined to ask why it would not be better to go still further and read from the works of only two or three authors who are representative of their time. The reason that makes the broader course desirable is that at least half of the students who take the introductory course will have no further school training in Spanish literature. They need something to awaken their desire to study further when they have left school. The intensive study of a single author, excellent as it is from the standpoint of method and solidity of training, may give the student the satisfied notion that he is already an expert in something. The study of choice selections should encourage the learner to seek more, if the sample has been to his taste. The student is dead indeed who can read *Vida retirada* or *Canción del pirata* and not want to know more of Luis de Leon or Espronceda. In this country the study of Spanish has suffered greatly from the notion that Spain has produced only one great writer. Until we have sent our own students out with some general ideas about Spanish literature, we can scarcely expect the subject to hold in the eyes of the uninitiated the position that its merits deserve.

RALPH E. HOUSE

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## A POSTHUMOUS DRAMA OF PÉREZ GALDÓS

When Pérez Galdós died, he left various manuscripts which his blindness and the progressive weakening of his faculties had prevented him from completing. Among them was the rough draft of a drama entitled by him, at first, *Los Bandidos*, and later, *I Masnadieri* (an Italian word almost the same in meaning). The author's daughter and heir, doña María Pérez Galdós de Verde, gave the unfinished play to the Quintero brothers for examination, with the hope that they might be able to put it into presentable shape. It was not the first time the Andalusian *comediógrafos* had collaborated with their intimate friend, the novelist. They had previously dramatized *Marianela*, making a play which Galdós preferred to his own novel. They had even, at his request, retouched one of his dramas.

The Quinteros found, as a starting point for their labors, only the hastiest kind of a sketch. The plot was blocked out roughly; the dialogue in some places written out, in others summarized. There were many inconsistencies: characters were given different names at different times. Some scenes were far too long, others merely indicated. Out of this chaos the brothers, selecting and creating, made a three-act *comedia*, which they called simply *Antón Caballero*, from the hero's name. It was first played in Madrid, in the Teatro del Centro, on December 16, 1921. The celebrated actor, Enrique Borrás, who has so perfectly identified himself with the lion of Albrit in *El Abuelo*, created the title rôle. It is well suited to his virile voice and robust energy. The proceeds of the first performance were devoted to the colossal memorial of Galdós, designed by Victorio Macho, which it is hoped may be erected in the novelist's birthplace, Las Palmas.

Agramante, the imaginary provincial town which furnished also the setting for *Mariucha*, is the scene of action in *Antón Caballero*. We are first introduced to the family of the local cacique, the omnipotent political boss, Don Pelayo. Before our eyes he makes and unmakes *alcaldes* and *consumeros*; he distributes favors to his friends, and crushes his opponents. Yet he is only the hand; the will is his wife, doña Malva. Contradicting the implication of her name, she, though broken with rheumatism, provides the motive force of Pelayo's acts. With this couple live a son, Regino, a gentle youth, and a niece, Eloísa. The latter has been married to Antón Caballero,

but after some discord the husband left the village. Caballero is described to us by the other personages as a rowdy, the village bully and rebel. Eloísa became infatuated with his boldness and vigor, married him against the will of her guardians, found him intolerable, and was glad to be free of him. Since that time, she has inclined toward the Church; he has been reported wandering in America. Several times news has come of his death, but always it proved false.

These facts are skilfully conveyed—the exposition is excellent—by a dinner-table conversation. Eloísa shuns the society and gossip of the rest, whose ways of thought are alien to her. Regino, timid, but egged on by his mother, vainly tries to win her affection. Then the action quickens, and grows increasingly more tense to the end of the act. Fresh rumors of Antón's death are brought to our ears: Don Pelayo reports them to Eloísa, who expresses and acts utter indifference. She seems not to care whether her husband is alive or dead. Don Pelayo announces that he is probably near the town at that moment. The stage is left empty a brief space. Then, as a sudden stage effect, the execrated "bandido" himself appears in the door, dressed in riding costume, the personification of all the youthful freedom and virility which are so lacking in that atmosphere of slavery and tyranny.

Judging by this opening note, we expect in the remainder of the play to witness a death-grapple between the powers of bossism on the one hand and Young Spain on the other. Such a conflict is, indeed, set before us, but the terms of its expression are disappointing. In the second act we learn that Antón's family had been ruined by the trickery of Pelayo, that his misbehavior was only untamed protest against wretched conditions, that his separation from his wife was in part due to the insinuations of her uncle and aunt. Now he has returned from America wealthy and influential, and is beginning to buy up the underlings, through whom the cacique is accustomed to work. It is made clear that Eloísa's religiosity was at first feigned, in order to avoid the importunities of suitors and the spying of her aunt; that then her interest in religion gradually became genuine. We see doña Malva subtly inciting a rash young fellow to murder Antón, in the very way, and even with some of the same words, that doña Perfecta used to rouse the giant Caballuco against Pepe Rey. The bullet strikes Antón just as he succeeds in speaking to Eloísa for the first time. He is severely wounded, but the deed has the opposite effect from that intended. Eloísa, protesting that she follows no im-



pulse save those of a nurse and sister of charity, takes her husband into Pelayo's house, disregarding the protests of the owner. This event furnishes another *coup* to end the second act, but it cannot veil the weakness of the third. Antón, convalescent, converses with Pelayo and Malva in his customary impertinent strain. After they leave, at dead of night, Eloísa visits him, and he succeeds in re-winning her affection by the story of his wanderings, repentance and sudden wealth. The cacique and his wife surprise the pair, upbraid them and threaten them, but to what avail? All laws, human and divine, as well as fabulous riches, are on the side of the young couple. Nothing can prevent their departing tranquilly whenever and wherever they please. The foreshadowed struggle between entrenched bossism and a single-handed rebel simmers down to a second honeymoon sustained by an inexhaustible bank account.

Is it a solution for Spain's ills that her reformers should buy up the other side with fortunes acquired "de la manera más novelesca?" The bosses cut a sorer figure than, I fear, they would in real life. The conception of this drama resembles others of Galdós, as for example, that embodied in *Celia en los Infernos*. Instead of facing reality, he dreams of what he would like to behold. The dream is generous, the spirit noble, but it is not easy to recognize the faithfulness to actuality in a work which, nevertheless, does purport to depict actual life, not a poetic vision.

Nothing in this play throws new light upon the thought of the illustrious author. It is only another cast of ideas already familiar in his work. *Caciquismo* is the enemy; so it was in *Alma y Vida* and *Mariucha* and in many novels. Moreover, there are in the details frequent reminiscences of earlier creations. The hero is the same bold representative of a new Spain who trod the boards triumphantly in *Mariucha* and *La de San Quintín*, the same whose triumph was overcast by sorrow in *Alma y Vida*. The heroine is restrained, a little enigmatic, by no means so weak a figure as Rosario in *Doña Perfecta*, whose situation is much like hers, nor so vital and individual as the admirable Victoria of *La Loca de la Casa*. So one could go on comparing the minor characters with men and women from Galdós's vast gallery of portraits. The boss, his fickle mercenaries, the conciliatory priest, could be paralleled with ease. The optimistic ending, the departure of the young pair for parts unknown, recalls *La de San Quintín*. It is Galdós all over; no one could mistake it.

Not the least remarkable thing about this composite drama is the

skill with which the Quintero brothers have concealed their hand, and adapted their genius to that of their friend and master. We seem to listen to no voice but that of Pérez Galdós. All the stylistic features ring true to him. The turns of phrase, the words seem lifted bodily from his known writings. It is clear that the adapters interpreted their task with extreme discretion. Only in the skilful conduct of the dialogue, a branch of art in which Galdós was weak, do we detect the magic touch of the two masters of scene-writing. Interest is sustained throughout, and there are no dull pages.

It is an old message, that of this posthumous play, but, coming from beyond the tomb, it has an added power. It is as though Galdós had sent a last word to the Spain which during his life he strove so well to galvanize into a renaissance. How often he hoped that the warm impulses of his countrymen might be transmuted into effective power! If he were alive today, if he witnessed the wasting failure of the Moroccan enterprise, and listened to the unheeded protests of intelligent Spaniards, he could hardly express himself more vigorously than in the words of Antón Caballero: "¡Oh, conciencias petrificadas, atrofiadas de no querer oírse! . . . Pueblo heroico, donde corrió mi niñez dichosa, ¡bien mereces que nazca en ti el hombre que te saque de tu envilecimiento actual! ¡El hombre que sea capaz de ahorcar a don Macario, y a don Pelayo, y a Madruga, y a mí si es preciso!" Where is the hero, compounded of Loyola and the Cid, who can do all that?

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## RECENT WORKS BY CONCHA ESPINA

No student of modern Spanish literature can afford to remain ignorant of the works of Concha Espina. She is one of the most popular writers of the Peninsula, and requests for translation rights are pouring in upon her publishers from many countries. *El Metal de los Muertos* is now available in German under the title *Das Metall der Toten*. It will appear in English as *The Metal of the Dead*. *La Esfinge Maragata* is soon to be issued in German, English, and French. In English it will bear the title *The Maragatan Sphinx*. Other stories by this author, *La Rosa de los Vientos*; *El Jayón*, both in the novel and the dramatized form; *Al Amor de las Estrellas*; and *Dulce Nombre*, will soon be published in this country as well as in France, Germany, Italy, and Zecho-Slovakia. Her book of short stories, *Ruecas de Marfil*, exquisite in the perfection of their literary artistry, has won the unstinted praise of Fitzmaurice-Kelly, who asserts that Concha Espina ranks with the highest representatives of the novel writers of the day. "Her style," he says, "is always fluent and picturesque; the dialogue natural and spirited, while she handles the development of the tale with masterly vigor. With infinite art she has imbued *Ruecas de Marfil* with the sorrowful essence that constitutes the background of human life."

Without reservation her works may be recommended for use in the classroom. They never lack good taste, nor do they act as a narcotic on the mind of the student. They are far more clean and wholesome than the average American novel that is being run off the presses today, and yet they contain no long dreary pages of descriptive matter.

The most recent productions of her pen are the novel of life in northern Spain, called *Dulce Nombre*, and a collection of early sketches and short stories published under the title *Simientes*. This latter contains a foreword, *Concha Espina y el Clasicismo*, by Alfredo Mori, which is of value to students of her works. Mori dwells upon the charm and grace of her style, her power, and the classic character of her work. He finds that she possesses all the best qualities, all the humanity, of her race, and for this reason her art arouses immediate response in the souls of the people of other nations. To quote directly from this Italian critic: "Bien se ha dicho de Concha Espina que tiene todo el carácter de los escritores de la Edad de Oro de la

literatura española. Así la han juzgado críticos e historiadores de la literatura de su país, tantos españoles como forasteros. Entre estos últimos, le es altamente expresivo en la admiración y el elogio Fitzmaurice-Kelly, el gran historiador inglés. Como en los clásicos, todas las cualidades más diversas encuentran en su arte un equilibrio, y en la sólida unidad de su alma se funden también las más diversas, las más sutiles y tormentosas tendencias del espíritu moderno. En ella, la enfermedad romántica no ha dejado ninguna de aquellas huellas que turban todavía a no pocos de otros escritores españoles. Su pesimismo está templado por una dulce piedad, piedad de mujer, pero no afeminada; su misticismo no le hace perder el sentido de la realidad, y su realismo no es brutal, no es fotográfico: es lo que debe ser, una visión interior, la visión de un alma."

Concha Espina has recently spent several months in Central Europe. She has devoted much time to Germany, where she has a large clientele of admirers, and where the moving picture of *El Metal de los Muertos* has aroused great enthusiasm. Many Germans, capitalists, engineers, and miners, are interested in mines in Spain, and the views of the mines of Río Tinto, said to be so ancient that they were worked in Biblical times under control of King Solomon, attract attention wherever shown.

Recent copies of *La Esfera* contain short stories by Concha Espina. In one of these, called *Alcándaras Vacia*s, she describes her sensations and impressions upon returning from Hamburg to Berlin in a mail-carrying aeroplane. A heavy wind was blowing, and due to a false maneuver the aeroplane in which she was about to embark had come crashing to earth as it landed, the pilot being killed, and the two passengers wounded. Concha Espina's traveling companions were a Prussian physician, who was responding to a sick call, and a Spanish poet. In view of the accident the physician hastily decided to remain behind to attend the wounded, although other doctors were already at hand and had begun their humanitarian work. Her companion, the poet, displayed more valor, and the two Spanish writers entered the green velvet-lined cabin. Their course lay along the river Elbe, and as the aeroplane sped onward through the clouds the poet and authoress jotted down in their notebooks the towns of interest, Friedrichsruh, where died the first Chancellor of the German Empire, Bismark, Lauenburg, and then Mühlberg, where in 1547 the Emperor Charles V won a battle that cast lustre on the arms of Castile.

## A LETTER FROM OUR PRESIDENT

Queridos Consocios:

Why a president, anyway? Only one meeting in a year and then only routine business! I feel as useful as a station announcer on a transatlantic liner and as busy as the hour-hand of a clock.

You will remember that I wrote you a letter which appeared in the February number of HISPANIA and which of course you all read, but which none of you answered. Now comes the follow-up letter which you may not read at all. If you do, I should like to have you answer my question, Why a president, anyway?

Well, why an Association? Just to pass around honors? Mine is, indeed, a high honor and I esteem it greatly, but a president should show himself honorable by finding something to do and doing it. That is the problem to which I wish to address myself.

I have just finished reading the March number of HISPANIA. The articles recall the Convention meeting and there is a warmth about them to me which only those readers will feel who were present at the meetings and can recall the voice of each speaker. The printed page is too cold. For that reason I am asking our Editor to print this letter as a loose insertion that you may take it out, hold it up, and let me talk to you face-to-face. It will seem, perhaps, a little more like a personal letter and may provoke an answer. Doctor Coester has sent me a whole ream of paper on which to write you my replies. I should hate to come to the end of the year and have any of that paper left on my hands.

Will you kindly pick up your March number and glance through it again? Now will you tell me which page you found most interesting? I know without your telling me. It was the section of Notes and News edited by Miss Vollmer. Now why? Because it is human, personal. I am sure each one of you looked through that list of names of happy exiles who sat down together to a Thanksgiving meal in Old Madrid, and you were pleased if you found the name of some one from your own bailiwick, and especially pleased if any were personal acquaintances.

Is not the Association likely to fail if it does not cultivate and maintain this personal touch, this inter-relation that makes for a

real "lazo de unión?" If you will reread the splendid address of Doctor Fitz-Gerald in his message to us, you will see that he puts forward this "esprit de corps" as the very vital thing that we must have to keep our Association alive. Let me repeat his words here:

"I should like to urge all present members to do two things: First,—Strive for one hundred per cent membership among the teachers in your own immediate school or college department, and do your best to overcome the argument of those who say that, if the school library has HISPANIA, they do not need to subscribe.

"Second,—See to it that your school and college library becomes a subscriber and that the public library of the city likewise becomes a subscriber."

You will remember that Mr. Wilkins proposed, in his article on "Educating the Educators" that we do six things, and closed his strong appeal to chapters and individual members by urging, among other things, the appointment of a Publicity Committee, declaring that the time had come to depart from the policy of aloofness. The Executive Council was of the same opinion and on the same day Mr. Wilkins' paper was read, voted to appoint such a committee. I immediately wrote to Mr. Wilkins asking him to serve as the chairman of the committee. Much to our regret, he has had to decline on account of the pressure of other duties, but he will serve as a member. A strong personnel has been chosen and work already begun. Every local chapter will be called upon to contribute a very definite effort in the carrying out of their program. You will hear from them in due time.

In the meantime, there is work to be done along the line of personal contact. I have been trying to do a little personal "missionary" work and know what it is to be turned down cold. "A prophet is not without honor save in his own country," etc. The answer is a counter-question: "Where do I get my money back? Do I need to be a member to hold my job?" Of course you and I get indignant and spit back, "If you teach Spanish as a job, the sooner you lose it, the better it will be for your pupils," but this does not get us anywhere, though it is a fact that unless a good many more of us do better teaching, we are all going to lose our place in the curriculum and with it our occupation.

While at this point in the travail of producing this letter, the postman interrupted by bringing me a letter from a modest little woman "back East" who started with a bigger handicap than any of

us and won out by organizing what is now one of our flourishing chapters. I wish you could read the letter and feel the glow of the "yankee" spirit that would not give up. I really shall have to quote some of it to you:

"Coming out here from the warm atmosphere of the N. Y. chapter, I felt I must have a Spanish chapter as a stimulus to my own further study. As there was absolutely no interest in Spanish in this vicinity, outside of a few teachers and pupils in high schools, I had to literally create the chapter myself. The group met weekly at my home and I paid the mailing expenses from my own pocket. We had delightfully amateurish times with songs, games, and trying to talk Spanish and conduct our business in that language. . . .

"I have used my own financial and physical resources to the utmost, but all pioneers are glad to do that. I only wish I could accomplish more. There are some adverse conditions to be overcome in this region, an antipathy to Spanish on the part of a group of people in high circles, who by methods of ridicule and otherwise have discouraged Spanish teachers. These conditions I have fought for two years with utmost tact and professional courtesy and was just beginning to develop a background of comparative sympathy and harmony when my health failed. But I am never discouraged. . . ."

If you have any record of honorable achievement similar to this, please let me have it and I will pass it on to the disheartened ones.

You all know that our American habit of advertising has resulted in a vice of thickheadedness that makes it almost impossible to produce even a dent on the ordinary individual. We have to wear heavy armor to protect ourselves and our scanty incomes. What is the answer? Well, we shall have to put a little more dynamite into our appeals and achieve a perfection of aim that will pierce the joints of the armor like Robin Hood's arrows. (Excuse mixed metaphors.) How about posters at summer-schools? How about a sheet the size of a page of HISPANIA that could be inserted in one or two issues during the year and which could be distributed in quantities to chapters and pinned up by members to bulletin boards in schools and colleges? Suppose a hundred or so of you write up a good "ad" of this sort, putting into it just the thing you would like to have to hand to a fellow teacher who is not a member. Send them in to our Editor and he can choose the best ones for use. I will compete myself and we will see who will win.

How about a subscription campaign to begin in each chapter on the arrival of this number of our magazine? Get your local chapter to organize an HISPANIA week drive and see to it that every teacher

of Spanish in your district is reached and assailed with a whole bombardment of requests and appeals. Loan out some of your back numbers of HISPANIA. I know they are precious, but we must scatter precious seed if we are to expect a harvest.

I have recently written letters to members of each of the local chapters and among other things asked them to look for new territory in which local chapters might be organized. One of the reasons I have had this letter printed as an insert is that it may be used by you in getting into touch with people beyond the range of your own chapter. Write me for extra copies, or send me the name and address of any one who you think would help in starting a chapter in his or her neighborhood. I should like to see the initiative in this matter taken by high school teachers as they are the ones who profit most by the work of the chapter. If you know of any enthusiastic teacher in a neighboring city, don't let him escape.

Vacation time is near and we will scatter, travel, perhaps meet and pass like ships in the night. I wish we had an HISPANIA button, or pin, or a special Hispanic hand-grip by which to recognize each other. Can we not use the motto on our *escudo*, "Todos a una" as our countersign and see if it does not result in the creation of some new and delightful friendships?

Again let me remind you that HISPANIA is yours and that items of personal interest are always welcome. There were no news items from local chapters in the last number and I imagine that many of you thought your doings of not enough importance to deserve comment. I think you are mistaken. We don't want you to brag, but just to let us know that you are alive and at work. Let us have a full roll-call and an answer from every chapter in our October number. Round up all your members before the end of the school year and give each one his "tarea" for the summer so that the work of the new year may start with a bang!

*Vuestro entusiasta y desocupado presidente,*

C. SCOTT WILLIAMS

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In her writings Concha Espina is intensely patriotic, and never loses an opportunity to dwell upon the heroic nature of the Spanish race. In picturing the sorrows and trials of the people of the rural districts who till the soil, who work in the mines, or who gain a livelihood on the sea, she develops them with such penetration and skill that they seem not alone to depict the tribulations of the toilers of one region, but to voice the lament of those who hunger and want in every land. The virility of her style resembles "George Sand" perhaps more than that of any other woman writer, although her works sound a saner and more conventional note than those of the Baroness Dudevant. They are developed more highly on the psychologic side than those of "Fernan Caballero." Like the authoress of *La Gaviota*, however, Concha Espina has essayed successfully the novel of manners, as exemplified by *La Esfinge Maragata*, which Max Nordau pronounced "the most beautiful book ever written by a woman." Professor Ford states that the antecedents of Emilia Pardo Bazán in her naturalistic novels are clearly French, and are to be sought in the works of Zola rather than elsewhere. However, in the novels of Concha Espina, naturalism, in the sense of crass realism, is not to be found. They are permeated with womanly dignity, classic truth and beauty, and they owe nothing to the French school.

Her latest novel, *Dulce Nombre*, is written in a highly artistic, simple, direct style. It is one of those rare books from which, once begun, it is difficult to distract the attention and which must be read, as the Spanish say, "de un tirón."

It will not be surprising if the rumor that Concha Espina is destined to become the recipient of the Nobel prize comes to pass. In that case she will be the fourth woman to be so honored. Madame Curie received the award for physics in 1904. This was shared with her husband, but in 1911 she received the full prize in recognition of her achievements in chemistry. Selma Lagerlöf was awarded the prize for literature in 1909, and Baroness Bertha von Suttner was honored in a like manner in 1905 in recognition of her efforts on behalf of peace. Three times the Nobel prize has gone to Spain: in 1904 it was divided between Echegaray and Mistral for literature; in 1906 it was worthily bestowed upon Santiago Ramón y Cajal for medicine; in 1922 it fell to Jacinto Benavente. As worthy a recipient as any of these would be Concha Espina.

FRANCES DOUGLAS

## BENAVENTE IN NEW YORK

On Monday evening, March 19, 1923, three organizations, the Instituto de las Españas, Columbia University, and the American Association of Teachers of Spanish, gave a reception in the Earl Hall auditorium of Columbia University in honor of Don Jacinto Benavente. Four hundred invitations had been issued, and the auditorium was crowded when Mr. Benavente, accompanied by his translator, Mr. John G. Underhill; Mr. L. A. Wilkins, Mr. Homero Seris, and Mr. Federico de Onís, entered.

Dr. Homero Seris, as president of the Instituto de las Españas, extended a most sincere and cordial welcome to the Prince of Modern Spanish Dramatists. He said the homage of the evening was the homage of American and Hispanic intellectuality because three institutions of the highest cultural class were united in honoring him; so instead of presenting Mr. Benavente to the audience, he preferred to present the audience to Mr. Benavente, explaining to him that he could speak to them in Spanish, a language they all understood, thanks to their study of the things of Spain and their love and interest for her literature, history, and art. Long before Mr. Benavente came to New York, Dr. Seris said, they knew him and had seen his plays presented on the American stage.

In presenting Professor Federico de Onís, Dr. Seris spoke of him as the erudite and illustrious professor of the University of Salamanca, and of Columbia University, "el perspicaz y profundo crítico, a la par que sereno e imparcial." The American Association of Teachers of Spanish would be represented, he said, by Mr. L. A. Wilkins, its first president, Director of Modern Languages of the City of New York, Comendador de la Real Orden de Isabel la Católica, and one of the men who had done most for the dissemination of the Spanish language and culture in the United States. Dr. Seris announced that there would shortly be published by the Instituto de las Españas a book on Benavente by Professor de Onís. This book is already in press.

### *Professor de Onís said:*

Señor Benavente: Los que aquí están reunidos esta noche son nuestros amigos. No los amigos de un día que, llevados por la curiosidad y la moda, son atraídos momentáneamente por el brillo externo de un escritor glorioso, sino los amigos de siempre, los que consagran su vida al estudio y la enseñanza de nuestra lengua. Aquí podemos hablar en ella sin temor de no ser entendidos.

Son muchos: se cuentan por centenares en Nueva York, por millares en los Estados Unidos. Su número y su calidad son una prueba, más segura que otras, de la verdadera fuerza y vitalidad de este gran pueblo. Ellos — así como los maestros de otras lenguas — realizan en este país una función más importante que las que se manifiestan en su progreso material y político, que es lo primero que se nos mete por los ojos. Ellos son los que mantienen el contacto espiritual de este pueblo con los demás, los que realizan la función de infundir en la cultura propia las culturas extranjeras, función que ha dado siempre origen a la verdadera grandeza de los pueblos y cuya interrupción

ha determinado el fracaso y la decadencia inmediatos de las más poderosas organizaciones nacionales. Acabamos de asistir al derrumbamiento de Alemania, cuya grandeza tuvo su origen en la Alemania de hace un siglo, amplia, internacional, abierta a todas las culturas antiguas y modernas, la que llegó a mirar como autores propios a Shakespeare y a Calderón; y la grandeza que este poder de comprensión y asimilación creó, se ha deshecho desde el día en que los alemanes, orgullosos de su fuerza, creyeron bastarse a sí mismos, y se aislaron del resto del mundo por una muralla de soberbia y de fe gratuita en su propia superioridad. Para que no penséis que al hablar así de un pueblo me guía ningún prejuicio nacional, os diré que, en otra forma, la historia de España nos enseña también esta lección. España, en los tiempos de su verdadera grandeza, los de los Reyes Católicos y Carlos V, estaba abierta a todas las influencias extranjeras: la de la Antigüedad, la de Italia, la de Erasmo; a los españoles de entonces los encontramos en los países más cultos de occidente: Italia, Francia, Alemania, Inglaterra, y en todas las tierras desconocidas por ellos descubiertas y conquistadas. Cuando la España de Felipe II, obsesionada por el ideal religioso, se encerró en sí misma y cortó su comunicación espiritual con el mundo, sufrió la decadencia inmediata y fatal. Si un día desaparece en los Estados Unidos el espíritu de comprensión de otras culturas que crea estas legiones de maestros y estudiantes de lenguas extranjeras, y los americanos se deciden a vivir de su propia substancia nacional, todo el poder y grandeza que ahora están logrando se desvanecerá como un sueño.

No sólo nuestra lengua, sino nuestra literatura y nuestro espíritu son entendidos por ellos a veces mejor que por nosotros mismos; porque ellos nos ven desde fuera, y su mirada está libre de la ceguera apasionada a que nos llevan a nosotros nuestras divisiones internas. No hay españoles, muchos de los cuales han negado todo valor a sus más grandes hombres, supeditando la gloria nacional a los intereses de partido. Cuando a Galdós se le clasificó (sin razón alguna, en mi opinión) como anticlerical, media España se negó a considerarle como una gloria nacional. Al Sr. Benavente se le ha clasificado, con la misma sin razón que a Galdós, en el partido opuesto, y creyéndole conservador, la España radical se siente reacia a reconocer su valor mientras que la España reaccionaria le prodiga una admiración ciega e idolátrica.

Y sin embargo, hay entre Benavente y Galdós una comunidad más profunda que todas esas divisiones de partido, que nace precisamente de ser ellos dos los más genuinos exponentes del genio español que ha producido la España moderna. Hasta en esa su actuación política son semejantes: tanto el uno como el otro estaban lo más lejos que cabe de la política al uso, y sin embargo, por debilidad de carácter, nacida de la bondad y la tolerancia, se han visto arrastrados a permitir que sus figuras gloriosas sirvan de figuras decorativas en las manifestaciones, los mítins y los escaños parlamentarios.

La comunidad profunda entre Galdós y Benavente se hace visible cuando tratamos de compararlos con Cervantes, que es la medida máxima del españolismo eterno. Puede afirmarse, como un axioma, que un escritor español es más valioso, más original y más español en la medida que su arte y su concepción de la vida puedan reducirse a la concepción del arte y de la vida que encontraron en Cervantes su expresión suprema y definitiva. Y no creo

equivocarme al afirmar que de los escritores españoles posteriores a Cervantes Benavente lleva en su espíritu más del espíritu de Cervantes que ningún otro, excepto uno: Galdós.

Suele interpretarse el arte de Benavente como un arte satírico y realista, y así lo es en mucha parte de sus obras. Pero sería un error creer que en el teatro de Benavente no hay más que sátira y realismo, ni siquiera que esto es lo más importante y característico. En Benavente, como en Cervantes, hay dos hombres en lucha constante, que a veces están separados y a veces se ponen de acuerdo, sin que nunca llegue el uno a triunfar definitivamente sobre el otro. En Benavente, como en Cervantes, hay un realista y un idealista, un satírico y un poeta, un pesimista y un optimista, un hombre cuyos ojos escudriñan la realidad tal como es y cuya alma sueña con todas las realidades que crea la fantasía por satisfacer nuestro anhelo de un mundo más bello y mejor. Cervantes, se dice en los manuales, empezó escribiendo en la *Galatea* "cosas soñadas" que luego él mismo, condenó, cuando encontró su verdadero camino en el realismo del Quijote, de los entremeses y de algunas novelas ejemplares, que son sus grandes obras. Las demás son equivocaciones o concesiones a la moda. Pero Cervantes siguió escribiendo "cosas soñadas, y no verdad alguna," al mismo tiempo que escribía sus obras llamadas realistas, y de esas cosas llenó su novela inmortal y no hay otras en la cabeza de Don Quijote. Y cercano a la muerte su idealismo llega al desenfreno en los *Trabajos de Persiles* y *Sigismunda*.

Benavente empezó escribiendo teatro fantástico y versos: mostró desde el principio su inclinación a la belleza soñada y poética. Y esta vena corre siempre con más o menos intensidad a través de toda su obra posterior, juntamente con la otra vena de su sátira y su realismo. A veces se juntan las dos y surgen entonces sus obras maestras.

El arte de Benavente, como el de Cervantes, como el de todos los grandes humoristas, es tolerante, humano, compasivo. Benavente ha podido a veces parecer cruel e implacable en su sátira; pero la ha aplicado solamente a los privilegiados, a los que disfrutaban de una felicidad inmerecida. Jamás ha hecho Benavente objeto de su sátira a los que sufren, ni ha convertido en materia de risa, como tantos autores cómicos, el dolor humano. Si Benavente flageló a la buena sociedad madrileña en sus primeras comedias, nadie ha tenido más amor y compasión que él por los dolores y tragedias oscuras que se ocultan en esa misma sociedad, sobre todo en la paciente y desgraciada clase media. Bien merece Benavente la admiración y el cariño que esa sociedad le prodiga, mirándole como a su autor predilecto; difícil es que pueda nunca pagarle todo lo que le debe.

El arte de Benavente es cervantino y es español porque radica en lo más íntimo y eterno de la actitud moral que entraña la civilización española. El arte y la vida españoles nos ofrecen a cada paso ejemplos excelsos de tolerancia moral, nacida de un sentido del hombre individual que parece ser congénito con el carácter de la raza. Tienen los españoles fama de intolerantes y fanáticos y es cierto que lo han sido y lo son en cuanto a las ideas se refiere; porque los españoles no han mostrado nunca gran capacidad para ver las ideas desligadas y puras. Pero en cambio nadie es más tolerante que

los españoles con las acciones; porque nadie ha tenido ni tiene un sentido tan fino y profundo del respeto al hombre y a su plena libertad.

El español no comprende bien que otros puedan pensar de manera distinta que él; pero sí comprende que otros puedan vivir y obrar de distinta manera. De ahí que los buenos en España toleran no sólo las buenas acciones de los demás, sino también las malas. En España a los buenos les basta con serlo ellos mismos, y no tienen la pretensión de hacer buenos a los demás. El español perdona fácilmente las faltas y debilidades ajenas, y odia en cambio con odio invencible al que se erige en modelo y pretende corregir y reformar a los demás. El español no quiere juzgar a los otros; dice como el refranero Sancho: "Allá se lo hayan, con su pan se lo coman; no sé nada, de mis viñas vengo; castígueles su pecado; hasta de Dios dijeron," o como Don Quijote, liberta a los galeotes encadenados y ayuda a los bellacos, afligidos "poniendo los ojos en sus penas y no en sus bellaquerías."

Con este mismo espíritu moral y cristiano, que traducido al mundo estético constituye la esencia del llamado realismo español, el realismo redentor de Cervantes y Velázquez, purificador de toda escoria humana, flageló Galdós a "los que parecen buenos y no lo son" y Benavente a "los malhechores del bien." En cambio, tanto el uno como el otro, no han encontrado pecado ni fealdad, salvo la intolerancia moral, que no hayan sido capaces de justificar y consentir dentro de su concepción compasiva de la vida humana.

Y nada más. Confieso que me cuesta trabajo elogiar a los hombres que, como Benavente, son gloria y orgullo de mi patria. Os diré por qué. Leyendo un libro viejo, titulado "El Gallardo Español," en una edición del siglo XVI con anotaciones manuscritas de un lector de entonces, encontré al margen de un párrafo en que se afirmaba la excelencia incomparable de los españoles una nota que decía simplemente: *unlo de decir otros*. Nunca he olvidado la lección que me dió aquel español anónimo del siglo de oro. Nada que yo, u otro español cualquiera, diga en elogio de Benavente servirá para otra cosa que para enturbiar el valor puro de lo que de él han dicho y están decidiendo *los otros*: la Academia de Estokolmo al concederle el premo Nóbel, los públicos de todos los países al aplaudir sus obras, los críticos al juzgarlas, vosotros al reunirnos aquí esta noche para rendir homenaje al gran escritor de otro pueblo y de otra raza.

Ante este reconocimiento por el mundo entero de una gloria española, a nosotros, los españoles, nos toca callar discretamente. Es la única actitud digna, aunque nuestra satisfacción íntima pudiera movernos a adoptar otra. Podría tacharse de interesado nuestro elogio y creerse que nos guiaban móviles de propaganda. El interés que el mundo muestra por nuestra literatura tiene doble valor por el hecho de que España no ha hecho nada para suscitarlo ni acrecentarlo. Nosotros seguimos creyendo en el aforismo antiguo de que "el buen paño en el arca se vende;" con nuestra hospitalidad proverbial hemos recibido con los brazos abiertos a todos los que han llegado a nuestra casa; pero nunca hemos pregonado nuestras glorias nacionales como una mercancía.

No es cosa tampoco de ponernos a pregonar una gloria que nos toca un poco a cada uno de nosotros: parecería que nos elogiáramos a nosotros mismos. En una comedia del uruguayo Florencio Sánchez aparece un italiano,

un *gringo*, un tal Gamberoni, cuya fuerza cómica resulta de considerar como propios los méritos y los hechos de los italianos famosos, de Mascagni, Marconi o el duque de los Abruzzos. "Lo ha fato un italiano, un paisano mio." No debemos olvidar que nosotros somos los *gringos* aquí. Y aunque haya algo noble y verdadero en el sentimiento de los Gamberonis de cualquier pueblo, no deja de haber también algo peligroso y malo. A veces — y esto ocurre mucho con los españoles, que somos naturalmente orgullosos — la conciencia de los defectos de nuestro país, de que nosotros somos responsables, nos hace sentirnos humillados y deprimidos ante el extranjero. Y por eso, cuando surge un gran español, un Cajal, un Torres Quevedo, un Benavente, que resiste la comparación con los más grandes hombres de otros países, su existencia basta a apaciguar y satisfacer nuestro orgullo impotente. Y en vez de aprender de ellos el camino que deberíamos seguir para contribuir en la medida de nuestras fuerzas al engrandecimiento de España, en rigor esos pocos españoles que hacen cosas tan buenas, nos sirven sólo de pretexto para justificar las que, aunque no lo fueran tanto, dejamos de hacer los demás. Su esfuerzo y su capacidad extraordinarios vienen así a ser escudo protector de nuestra inercia e incapacidad.

*Mr. Wilkins, representing the American Association of Teachers of Spanish, said:*

Maestro: Le saludo respetuosa y cariñosamente en nombre de la Asociación Americana de Profesores de Español. En calidad de primer presidente y vice-presidente actual de esta sociedad le doy la bienvenida.

Aunque la mayoría de nosotros somos de la raza anglosajona, de una raza muy distinta de la que usted honra y ennoblece, somos sus fervientes admiradores. Por nuestras predilecciones, por nuestros estudios, y por la enseñanza a que estamos dedicados, nos vemos en condiciones de preciar a usted y sus maravillosas obras con más simpatía, con más exactitud y con más afecto tal vez que el gran público norteamericano que ya le reconoce como una gloria de la literatura no sólo española sino también universal.

Usted representa para nosotros un digno descendiente de los grandes exponentes de la literatura española. Usted es el insigne, el magno continuador de las tradiciones seculares del drama español; es más, usted ha sabido infundir en grado supremo al teatro peninsular los elementos de la universalidad. Campean en sus obras personajes tipos, tipos de la raza humana entera, con todas sus flaquezas y con sus rasgos nobles y divinos, y esos personajes revelan a nuestros ojos atónitos la misma interioridad de la vida que todos llevamos aquí en este mundo tan enigmático. Todo le abona. Usted ha sabido profundizar como nadie en el corazón humano.

Por eso mismo estamos en la creencia de que usted sabrá evaluar la humilde sinceridad del tributo que le rendimos esta noche los profesores de castellano, tanto anglosajones como españoles o hispanoamericanos. Usted sabrá prescindir de las palabras débiles, vacías e inadecuadas con que trato de expresar a usted nuestro afecto, y nuestra admiración, y penetrará hasta lo más íntimo de nuestro alto concepto de usted y de la lealtad inmovible que le tenemos.

Con su presencia nos honra, y al mismo tiempo nos alienta y consuela. No

ha sido nada fácil la larga lucha que desde hace años venimos sosteniendo en este país en pro de los estudios hispánicos. Contra nosotros han lidiado la indiferencia, la ignorancia, y sobre todo la tradición de que nada de valor podía ofrecer España a los norteamericanos. Hemos sido predicadores inflexibles y firmes de un evangelio, el cual mantiene que el estudio de la lengua y literatura españolas provee al que las estudie de todos los beneficios culturales inherentes al estudio de cualquier otra literatura o idioma. En esta fe nos arraigamos más ahora con la llegada de usted, reconocido en las cinco partes del mundo como el primer dramaturgo de la actualidad. Y la lengua en que se expresa es el noble, el sonoro idioma que emplearon Juan del Encina, Lope de Vega, Calderón de la Barca, Zorrilla, y Cervantes; la lengua que nosotros amamos, y que más en estima tenemos después de nuestra lengua madre, y que es, con las palabras de Leopoldo Díaz,

la lengua de versos de oro  
y de vibración marcial.  
. . . dúctil como el metal  
y rica como el tesoro  
que dejó Boabdil el moro  
allá en su Alhambra oriental.

Al fin vemos justificada nuestra fe. Nos gloriamos de usted y al mismo tiempo de esa constelación de autores contemporáneos españoles de que es usted el primero, el principal.

En nombre de mil quinientos profesores que enseñan esta lengua en los institutos secundarios y las universidades de nuestro país, y en nombre de trescientos de ellos que dan clases de español en los planteles docentes de esta ciudad y sus alrededores — y que están representados aquí por su presidente, el señor Barlow — le damos la bienvenida. No podemos conferir a usted ningún premio académico, pero esto no hace falta. Ya se le ve coronado por Estocolmo, con el premio codiciado por todos los que en este mundo hacen literatura. Sólo podemos ofrecerle guirnaldas recogidas en los campos espirituales, y perfumadas, según creo, con la profunda gratitud y admiración de un grupo de profesores de Yanquilapdia.

Permítame, al terminar, usar esas palabras consagradas que se emplean en los pergaminos españoles: Dios guarde a usted muchos años.

Don Jacinto, está usted en su casa.

With a smile, and graciously acknowledging Mr. Wilkin's compliment, Mr. Benavente arose. He was very charming and we could not take our eyes off his hands, as dainty, sensitive, and artistic as a Botticelli girl's. He began by apologizing for not being an orator. He said he felt about speaking in public as he did about the game of billiards; he didn't know whether he played it badly because he didn't like it or whether he didn't like it because he played it badly. Everywhere he went people spoke of his merits, so he would speak of his faults, and speaking of one's own faults meant, of course, excusing them. He had been accused, he said, of imitating the French. In the beginning of his career he wanted to imitate French plays to prove you could write just as subtly and could say just as many desvergüenzas in Spanish as in French. His first works, too, dealt with the upper or fortunate classes, which

had essentially the same habits and customs whether they lived in London, New York, Rome, or Paris. Another fault was what he called Spanish pride, which led to el conceptismo. A Spanish actor, he said, was not satisfied to say to the leading lady merely, "I love you;" he had to inform her of his passion with a thousand subtleties of expression, explaining *why* he loved her, *when* he loved her, and *¡ay!* *how* he loved her. To illustrate this conceptismo, Mr. Benavente recited a scene from one of Lope de Vega's comedies. He recited beautifully and we wondered if he really did play billiards so very badly.

Mr. Benavente said, afterwards, that it had been the most enjoyable and cordial reception he had had in New York. To us, however, it seemed a great pity, when he was so visibly tired and had given so much, that some insatiable persons should have kept him bending over a low table writing his name on their invitations.

EDNA HEINRICHS

BAYRIDGE HIGH SCHOOL  
BROOKLYN, N. Y.

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## NOTES AND NEWS

Our honorary president, Don Juan C. Cebrián, of San Francisco, California, distinguished Hispanist and patron of literature and art, who is now in Spain, has just been honored by the Universidad Central of Spain with the degree of *Doctor Honoris Causa*. This signal honor conferred on our honorary president is only one of the many he has recently received. A year ago he was decorated by the Spanish King with the Gran Cruz de Alfonso XII.

The following California Hispanists have this spring been elected Corresponding Members of the Hispanic Society of America:

Professor Maro B. Jones, Pomona College, Claremont, California. Amongst other publications, Professor Jones has to his credit an edition of the Brazilian novel *Innocencia*, by De Taunoy, recently published by D. C. Heath & Co.

Professor R. E. Schulz, the head of the Department of Spanish in the University of Southern California.

Mr. C. Scott Williams, the head of the Department of Spanish in the Hollywood High School, and president of the American Association of Teachers of Spanish.

The following American Hispanists have been elected Académicos Correspondientes of the Real Academia Hispano-Americana de Ciencias y Artes of Cádiz:

Professor Alfred Coester, Stanford University, California.

Professor E. C. Hills, University of California.

Mr. John Garrett Underhill, representative of the Society of Spanish Authors, has translated into English all the dramatic works of Jacinto Benavente. It was Mr. Underhill who arranged the program for the visit of our



eminent dramatist, Jacinto Benavente, who arrived in New York last March. Conferences have been arranged at Columbia, Princeton, and West Point, as well as one of the theaters of New York, where his play, "La Malquerida," has been so well interpreted by Nance O'Neil.

La Prensa of New York is publishing the translation of "El Príncipe que todo lo aprendió en los libros." Several of the plays of Jacinto Benavente will be published.

The library of the Hispanic Society of America will be closed temporarily. Preparations are being made for an exhibit to be held in the building in the near future. This will interfere with the work being done by many graduates of Columbia University, who must submit their theses on a given day.

Mr. C. Scott Williams, president of our association, will conduct a large group of American teachers to Mexico City during the coming summer. The trip is being conducted under the auspices of the University of Southern California.

Mr. Homero Seris has just been elected president of the Instituto de las Españas.

In the Madrid daily *El Sol* for December 2, 1923, there appears a very complimentary notice of the lecture delivered at the Ateneo of Madrid on December 1, 1922, by Professor S. M. Waxman of Boston University, one of the most enthusiastic members of our association.

The Spanish students of Long Beach High School, California, presented the one-act comedy, *Zaragüeta*, on the evening of the 17th of March, 1923, at the High School auditorium of Long Beach. The affair was arranged by the high school day and evening classes, with the aid of the Sociedad Mejicana benéfica y recreativa.

Don Antonio García Solalinde will arrive in California early in May. After lecturing in the University of Southern California and other places in the southern part of the state, he will leave for Berkeley, where he starts teaching at the intersession of the University of California on the 14th of May. During June and July he gives courses at the University of California and at Stanford University.

#### ENROLLMENT IN THE DIFFERENT FOREIGN LANGUAGES IN THE HIGH SCHOOLS OF NEW YORK CITY MARCH 1, 1923

TERM	I	I	III	IV	V	VI	VII	VIII	Totals
French .....	6,628	5,901	5,551	4,682	2,220	1,776	171	156	27,085
German .....	1,942	1,277	788	885	192	11			4,696
Greek .....	49	25	29	19	8				130
Italian .....	235	142	101	124	10	8			20
Latin .....	6,039	5,470	3,997	3,212	1,676	1,398	230	283	22,305
Spanish .....	8,183	6,588	6,167	4,994	2,495	2,002	268	183	30,880
Grand Total—Foreign Languages .....									85,716
Grand Total—Modern Languages .....									63,281

## REVIEWS

**Trozos de Castellano**, Arreglados por Carlos Castillo y Jane C. Watson.  
New York, Henry Holt & Co., 1922. viii+131 pp.

This book is not intended to be a first reader. The authors state in the preface that it is to be used "as a basis for conversation in intermediate Spanish classes." There are nineteen lessons, each containing text, word study, idiomatic phrases, questions, a grammar exercise, and a suggested theme. Useful remarks on each of these features of the book are contained in the preface. It is there suggested that three days be devoted to each lesson.

The texts are episodes or anecdotes, averaging two pages to a lesson. We are not always informed of their exact source. Although neither difficult nor artificially graded, they do proceed in general from simple to more complicated style. The last two lessons consist of verses.

In the word study outstanding words of the text are well defined by synonyms or paraphrases, all in Spanish. According to the preface, this is intended to "enlarge the students' active vocabulary, and to encourage the use of definitions in Spanish, synonyms, antonyms, cognates, etc." The number of words can be expanded at will by the teacher. Examples of definitions are: **se conformó**, *se contentó*; **alcanzarle**, *cogerle*, *llegar a donde él está*; **concedor**, *perito*, *que conoce*.

The idiomatic phrases taken from the reading material, with the occasional introduction of closely related locutions, are defined or explained concisely in Spanish. The choice of idioms necessarily depends on the reading text. There is a consequent gain in the naturalness of the Spanish, and a loss in that the idiomatic expressions are sometimes rather rare ones; e. g. *¿Quién me diera a conocer el autor!* (p. 21); *puso al abogado como no digan dueñas* (30). Rarely the authors seem to have overlooked a useful expression: e. g. *tardaron en* (16, 10). The authors' excellent system of definitions may be illustrated as follows: **Me acaban de regalar un pavo**, *me lo han dado recientemente* (p. 39); **como Dios manda**, *debidamente*, *como debe ser* (p. 45). In some cases it would have been worth while to insert brief explanations of fundamental difficulties, such as *ya verás como me las arreglo* (p. 45). The authors have included occasionally difficulties that are grammatical rather than idiomatic: e. g. **si te lleva la creciente**, *lo mismo que si te hubiera llevado*, etc. This principle might wisely have been extended.

The Spanish questions, grammatical exercises and suggested themes are devices better known to most teachers than the word study and idioms. They are well done in this book. Especially commendable for variety and need of observation are the grammatical exercises.

The book has a Spanish-English vocabulary, presumably intended chiefly for reference. Words defined in the word studies and words used in the definitions are translated in the vocabulary. At first sight it might seem that this system would distract students' attention from the Spanish definitions, but probably the saving of time and the gain in accuracy from the vocabulary will more than outweigh this apparent disadvantage. The idiomatic phrases are some-

times translated in the vocabulary; e. g. *echar de ver* (35), and *poner pies en polvorosa* (39); and sometimes not, e. g., *quedar a mano* (45), and *valer más* (71). Consistency would be desirable; there is something to be said either for inserting or omitting the expressions in the vocabulary. While the vocabulary contains few omissions of words, a considerable number of special meanings are missed: examples are *soberbio*="superb" (37, 9); *bolsillo*="purse" (20, 5); *llevarse*="to carry away" (20, 13); *nada*="by no means" (54, 3); *Mendoza* as the name of a city (63, 8). There are a few inaccurate reproductions of the text in the vocabulary, such as *dormir* (instead of *dormirse*) a *pierna suelta* (58, 1).

Except for the Spanish-English vocabulary, *Trozos de Castellano* provides for the exclusive use of Spanish in the classroom. It will perform its greatest service in conversation classes. Its two best features are word study and idioms which should aid students to enlarge their vocabulary and to express themselves in Spanish and in the belief that these aims can be attained or approached by use of these features, the reviewer takes pleasure in recommending the book.

**Platero y yo.** Por Juan Ramón Jiménez. Edited with notes, direct-method exercises, and vocabulary by Gertrude M. Walsh. With a Critical Introduction by Federico de Onís. Illustrated by Maud and Miska Petersham. D. C. Heath & Co., Boston, New York, Chicago, 1922. xiv+136 pp.

This book is one of D. C. Heath & Co.'s series of "Contemporary Spanish Texts." It consists of 32 short chapters chosen from two editions of the original, which first appeared in the *Biblioteca de Juventud*, published by *La Lectura*. It is therefore a genuine juvenile work of Spanish literature. The few slight changes made for classroom use are not important.

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## REVIEWS

**Trozos de Castellano**, Arreglados por Carlos Castillo y Jane C. Watson.  
New York, Henry Holt & Co., 1922. viii+131 pp.

This book is not intended to be a first reader. The authors state in the preface that it is to be used "as a basis for conversation in intermediate Spanish classes." There are nineteen lessons, each containing text, word study, idiomatic phrases, questions, a grammar exercise, and a suggested theme. Useful remarks on each of these features of the book are contained in the preface. It is there suggested that three days be devoted to each lesson.

The texts are episodes or anecdotes, averaging two pages to a lesson. We are not always informed of their exact source. Although neither difficult nor artificially graded, they do proceed in general from simple to more complicated style. The last two lessons consist of verses.

In the word study outstanding words of the text are well defined by synonyms or paraphrases, all in Spanish. According to the preface, this is intended to "enlarge the students' active vocabulary, and to encourage the use of definitions in Spanish, synonyms, antonyms, cognates, etc." The number of words can be expanded at will by the teacher. Examples of definitions are: **se conformó**, *se contentó*; **alcanzarle**, *cogerle*, *llegar a donde él está*; **conocedor**, *perito*, *que conoce*.

The idiomatic phrases taken from the reading material, with the occasional introduction of closely related locutions, are defined or explained concisely in Spanish. The choice of idioms necessarily depends on the reading text. There is a consequent gain in the naturalness of the Spanish, and a loss in that the idiomatic expressions are sometimes rather rare ones; e. g. *¿Quién me diera a conocer el autor!* (p. 21); *puso al abogado como no digan dueñas* (30). Rarely the authors seem to have overlooked a useful expression: e. g. *tardaron en* (16, 10). The authors' excellent system of definitions may be illustrated as follows: **Me acaban de regalar un pavo**, *me lo han dado recientemente* (p. 39); **como Dios manda**, *debidamente, como debe ser* (p. 45). In some cases it would have been worth while to insert brief explanations of fundamental difficulties, such as *ya verás como me las arreglo* (p. 45). The authors have included occasionally difficulties that are grammatical rather than idiomatic: e. g. **si te lleva la creciente**, *lo mismo que si te hubiera llevado*, etc. This principle might wisely have been extended.

The Spanish questions, grammatical exercises and suggested themes are devices better known to most teachers than the word study and idioms. They are well done in this book. Especially commendable for variety and need of observation are the grammatical exercises.

The book has a Spanish-English vocabulary, presumably intended chiefly for reference. Words defined in the word studies and words used in the definitions are translated in the vocabulary. At first sight it might seem that this system would distract students' attention from the Spanish definitions, but probably the saving of time and the gain in accuracy from the vocabulary will more than outweigh this apparent disadvantage. The idiomatic phrases are some-

times translated in the vocabulary; e. g. *echar de ver* (35), and *poner pies en polvorosa* (39); and sometimes not, e. g., *quedar a mano* (45), and *valer más* (71). Consistency would be desirable; there is something to be said either for inserting or omitting the expressions in the vocabulary. While the vocabulary contains few omissions of words, a considerable number of special meanings are missed: examples are *soberbio*="superb" (37, 9); *bolsillo*="purse" (20, 5); *llevarse*="to carry away" (20, 13); *nada*="by no means" (54, 3); *Mendoza* as the name of a city (63, 8). There are a few inaccurate reproductions of the text in the vocabulary, such as *dormir* (instead of *dormirse*) a *pierna suelta* (58, 1).

Except for the Spanish-English vocabulary, *Trozos de Castellano* provides for the exclusive use of Spanish in the classroom. It will perform its greatest service in conversation classes. Its two best features are word study and idioms which should aid students to enlarge their vocabulary and to express themselves in Spanish and in the belief that these aims can be attained or approached by use of these features, the reviewer takes pleasure in recommending the book.

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- I. **Fábulas y cuentos en verso.** Selección hecha por María Goyri de Menéndez Pidal. Madrid, 1922.

La señora de Menéndez Pidal ha hecho una selección exquisita y rica de fábulas y cuentos en verso de todas las épocas de la literatura española, de autores españoles e hispanoamericanos, en general de carácter esópico o de la tradición oriental como es natural. Son composiciones de aquéllas que en la literatura española universal mejor representan la unión estrecha entre el sentido artístico y el espíritu popular. Consiste en ciento cuarenta y tres fábulas y cuentos escogidos de entre treinta y dos autores, entre ellos Lope de Vega, Calderón Tirso de Molina, Ruiz de Alarcón, Samaniego, Iriarte, Campoamor, Concepción Arenal, Trueba, Hartzenbusch y los americanos Andrés Bello y Rafael Pombo. Termina la colección con dos joyitas del famoso Arcipreste de Hita, Juan Ruiz. La obrita es un manojo de flores poéticas populares y de antiguo abolengo tradicional exteriorizadas por verdaderos artistas de la lengua española.

- IV. **Prosistas modernos.** Selección hecha por Enrique Díez Canedo. Madrid, 1922.

El distinguido poeta Díez Canedo nos ha preparado una bien proporcionada colección de veinticinco trozos de la mejor prosa castellana moderna, de veintidós autores, entre ellos Fernán Caballero, Sarmiento (argentino), Juan Valera, Alarcón, Palma (peruano), Bécquer, Galdós, Pardo Bazán, Palacio Valdés, Unamuno, Blasco Ibáñez, Valle-Inclán, Pío Baroja y Azorín. Todos los trozos representan una prosa castellana castiza, sencilla y clara y han sido admirablemente escogidos para desenvolver el interés y la apreciación literaria entre estudiantes jóvenes. *La mula y el buey* de Galdós es un verdadero cuadro de Velázquez. Ibamos a decir que nos hubiera emocionado un poco más hallar más Galdós y menos Baroja, pero tal vez no habría motivo para tal aseveración.

- V. **Galdós.** Selección hecha por Margarita Mayo. Madrid, 1922.

Contiene el tomito cuatro obras galdosianas, *Zaragoza*, *Marianela*, un trozo de *Fortunata y Jacinta* y la admirable descripción del pueblo de *San Vicente de la Barquera*. La selección no podía ser mejor: dos novelas completas, la una tomada de sus famosos episodios nacionales y la que más puede inspirar a los jóvenes de España, la otra una de sus mejores novelas de costumbres populares y de las que mejor caracterizan el estilo galdosiano.

- XIII. **Tirso de Molina.** Selección hecha por Samuel Gili Gaya. Madrid, 1922.

Don Samuel Gili Gaya, a quien ya conocemos por sus valiosos estudios de fonética catellana llevados a cabo bajo la dirección de Navarro Tomás y publicados en *Revista de Filología Española*, ha escogido con muy buen tino para este tomito de Tirso de Molina tres comedias que se publican casi enteras, pues lo suprimido es negligible para la lectura y se debe a la necesidad ya indicada de no desanimar al discípulo joven con pasajes enmarañados y difíciles, etc., *El condenado por desconfiado*, *La prudencia en la mujer*, y *El vergonzoso en palacio*. Se incluye por fin una breve escena de *La lealtad contra la envidia*.

XVII. **Exploradores y conquistadores de Indias.** Selección, notas y mapas por Juan Dantín Cereceda. Madrid, 1922.

Es este tomo, que llega a unas trescientas cincuenta páginas, una excelente colección de algunas de las más importantes relaciones de los antiguos exploradores de Indias esmeradamente escogida y editada con notas, mapas y dibujos de lienzos antiguos de Indias, etc. Es una obrita de alto valor para la instrucción histórica entre gente joven y debe ser sin duda uno de los tomitos más populares de toda la *Biblioteca Literaria del Estudiante*. Ha separado los materiales el señor Cereceda en dos partes: *Exploradores y conquistadores de las Indias Occidentales*, relaciones de Colón, Bartolomé de las Casas, Hernández de Oviedo, Navarrete, Núñez de Balboa, Bernal Díaz del Castillo, Hernán Cortés, López de Gómara, Coronado, etc., y *Exploradores y conquistadores de las Indias Orientales*, relaciones de Francisco Albo, Grijalva,, etc.

XXI. **Cervantes, Novelas y Teatro.** Selección hecha por Josefina Selna. Madrid, 1922.

El *Don Quijote* se publicará en un tomo aparte (número XXII). Las novelas que se han incluido son *La gitanilla*, *La ilustre fregona*, *Persiles y Sigismunda*, y *el Coloquio de los Perros*. Sigue *El Retablo de las maravillas* y las dos comedias *Numancia* y el fragmento de *Pedro de Urdemalas*. En estas obras se ha suprimido mucho, exceptuando las dos primeras. La labor ha sido seguramente muy difícil pero la editora ha logrado su propósito admirablemente. Se han conservado siempre el pensamiento fundamental del autor en cada obra o trozo que se publica a la vez que la parte de la obra donde se manifiesta este pensamiento. El brevísimo fragmento de *Pedro de Urdemalas* es tal vez el único que no logra este propósito, y podría haber sido más largo sin peligro de extender demasiado las páginas del tomo.

XXIV. **La Novela Picaresca.** Selección hecha por Federico Ruiz Morcuende. Madrid, 1922.

Publica el señor Morcuende tres novelas picarescas en forma abreviada, *La vida de Lazarillo de Tormes*, *Rinconete y Cortadillo* de Cervantes, y *El Buscón* de Quevedo, y dos trozos breves del *Guzmán de Alfarache* de Mateo Alemán y de *El Diablo Cojuelo* de Guevara. En el caso de las tres primeras obras el señor Morcuende ha sabido suprimir con buen juicio y sana crítica las partes menos importantes para su estudio y el lenguaje no parece haber sufrido cambios que desfiguren el estilo de las obras. El estudiante joven que lea y estudie estas tres obritas en la edición del señor Morcuende obtendrá seguramente una idea muy buena de lo que es la novela picaresca española, género novelesco tan característico de España y tan importante en la literatura española.

Y para terminar no olvidemos loar las ilustraciones que acompañan a cada uno de estos volúmenes, la obra de don Fernando Marco, que respiran un ambiente de realidad espiritual verdaderamente española.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

**Desolación, Poemas**, por Gabriela Mistral. Published by the Instituto de las Españas en los Estados Unidos, New York, 1922.

Bajo el fresco abanico de las palmeras, a esta hora en que la primavera enverdece los prados de la suntuosa California y tiende niveo y aromoso manto sobre las ramas de los almendros, leo el libro *Desolación* de Gabriela Mistral, cuyas bellezas permanecerían aún desconocidas, a no haber sido por la sagacidad con que el Instituto de las Españas y The American Association of Teachers of Spanish, venciendo la modestia de su ilustre autora, lo obtuvieron y publicaron, realizando una acción hidalga, inspirada en la noble hermandad reinante en el profesorado de los Estados Unidos; acción que agradecemos con todo el alma, porque exterioriza, enorgulleciéndonos, la significación del espíritu español en los brillantes centros intelectuales de esta nación, y constituye justísimo homenaje a una personalidad representativa de las letras hispano-americanas.

*Desolación* llámase el libro y esta palabra presenta a los ojos del rostro una llanura estéril, y a los del alma toda la melancolía que hay en el fondo de una vida desilusionada y de una seca fuente; mas, apenas volteado el frontis de aquél, trasciende a carmen una brevísima ofrenda y aspirase en ella tal perfume de poesía, sinceridad y gratitud, como sólo podría aspirarse en la página de uno de esos pergaminos en la cual, con mayúscula roja e historiada, comenzase retórica y cortes dedicatoria a un príncipe serenísimo peculiarizado por su amor a la gaya ciencia.

Quienes prologan *Desolación* dicen, acertadamente, que el espíritu español habla con voz nueva en la poesía de Gabriela Mistral; es la voz de la sinceridad artística y en ésta puede escudarse como lo hizo ese soñador de aguilino perfil, que descubrió las armonías de la estética, a cuya memoria consagra la escritora el ramo de uno de sus poemas.

La imaginación caudalosa de la poetisa cruza haciendo florecer metáforas, atrevidas algunas, que sobresalen del molde de la figura retórica; pero que tienen tal virtud expresiva, que el medio objetivo de representación llega a ser simplemente el borde desde el cual se contempla toda la intención y lejanía de un pensamiento.

Su poder conceptivo luce y da la nota de excelencia en la composición "El pensador de Rodin," en la cual se observa la translación más diestra de la línea angustiada del motivo escultórico a la línea del verso; y en el cuadro "El niño solo," donde se ve que la luz crepuscular dibuja en el fondo del atardecer un ángulo con la silueta de la campesina "curvada en el barbecho," y se contempla, en otro instante, la mirada de luna que aduerme a la inocencia, como en inmensa piedad, en los brazos de una noble mujer.

La esclarecida maestra encuentra en el ambiente escolar inspiración magnífica, traducida en sus bellos poemas infantiles, que pueden educar el sentimiento más que muchas páginas de moral zahareña; pues las normas de bondad, de verdad y de belleza, deben hallarlas los niños ahí donde las colocó la poetisa: en la fuente, en el árbol, en el ave y en la estrella.

En medio de ese corro de chicleas, que es su resplandor, está su trono, y paréceme que todo lo angelical que irradiaba en la mirada de ellas se le hubiera entrado al corazón, y que tal encanto les devolviera en ternura sobre el fresco resplandor de sus estrofas.

En vano queréis  
quebrarme la estrofa  
de tribulación:  
¡el corro la canta  
debajo de Dios!

Nadie la quebrará, porque en los labios que la recitan será prolongada al porvenir.

De la claridad que esparcen sus poemas infantiles, se entra, así a un paraje de sombra, a la melancolía de su libro que intitula "Dolor"; dolor emocionante expresado ora con la hermosa sencillez de la intensidad, ora con la imagen diáfana que pone el espíritu al umbral del misterio de una tristeza. "Amo Amor" asoma a su límpida fantasía solamente como dolor o cual una ensoñación más casta aun que la de Juana Borrero.

Por lo atañadero a sus oraciones líricas, en algunas de las cuales quiso seguir la influencia de Tagore, tal vez puedo formar una opinión por la circunstancia de haberme sido dado estudiar la producción del poeta máximo en su libro *Gitanjali*, del cual ejecuté una traducción que, publicada por los directores de la Colección Cervantes de Madrid, hace sus andanzas por el mundo. Mi concepto es que sólo un vigoroso talento como el de Gabriela Mistral pudo haber impuesto el sello de la personalidad a esas emociones meditativas, en las que tiembla el símbolo oriental como la luz en los cristales de un río sagrado.

El misticismo que flota en la obra de la gran poetisa es sincero; esa sensibilidad que en ella y en el insigne remozador del clasicismo, Ricardo León, inspira una poesía de alivio en medio de las contorsiones literarias actuales, en los contemplativos de la hora no es sino la pretensión de ofrecer como nuevo lo que se halla tan luminoso, tan armonioso, tan divinamente sentido y concertado en "el castillo interior," en el huerto de Marcelo, Juliano y Sabino y en la "noche oscura del alma."

Que Gabriela Mistral continúe la Subida del Monte Carmelo y que desde el plano de la serenidad, como el cielo alto y azul, cumpla su voto de consolar a los hombres.

ABEL ALARCÓN

COLLEGE OF THE PACIFIC, SAN JOSE, CALIF.

**Refranes famosísimos y prouechosos glosados.** [Burgos, 1509]. Reproducido en Madrid, A costa de Melchor García, librero. 1922.

To lovers of the proverb, that element of folklore in which Spanish literature so abounds, Señor García has already made himself known as the collector of the finest and completest collection of works relating to Spain's production in that field. Among other rarities in his collection (See *HISPANIA*, III, 335) is to be found the only known copy of *Refranes famosísimos y prouechosos glosados*, Burgos, 1509 (No. 246 in the *Catálogo paremiológico* de Melchor García Moreno). Not only is this one of the very first collections of Spanish proverbs, it is the first known to contain *refranes-glosados*.

The present writer called attention to the value of the book in a previous number of *HISPANIA*. Señor García has reproduced the tiny volume by photo-engravure (in an edition of one hundred numbered copies), thus making it ac-

cessible to a wide circle of students. By so doing he has laid Hispanists in general under a new debt of gratitude for his work in that field and has advanced one step further our knowledge and appreciation of Spanish literature of the sixteenth century. It is a distinct pleasure to record such disinterested and meritorious undertakings.

JOHN M. HILL

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**Architecture and Applied Arts in Spain**, by August L. Meyer. Ph. D., Professor in the University of Munich. Brentano, New York, 1921.

This handsome volume is a handbook of Spanish architecture and the applied arts of very great value to students and teachers of Spanish. It contains a brief but scholarly introduction to the subject, and there are some 310 splendid illustrations that give a very good idea of the historical development of Spanish architecture and the applied arts with numerous examples of its principal types. The examples of the Romanic, Moorish, Gothic, Mudéjar, Plateresque, Renaissance and Neo-Classic types of architecture are among the best found in books of this kind.

**Picturesque Spain**, by K. Hielscher. Brentano, New York, 1922. This is another valuable handbook for Spanish students and teachers. It contains an unusually large and attractive collection of photographs in rotogravure of the most important architectural monuments of old Spain, original landscapes, typical scenes that illustrate city and village life and scenes of popular games and festivals. As a popular handbook with abundant illustrations of the artistic beauties of picturesque and romantic Spain, this welcome volume is one of the very best.

# HISPANIA

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## HOW WE LEARN TO UNDERSTAND OUR NEIGHBORS

Before the long holidays, Thanksgiving, Christmas, and Easter, I do not assign my students' lessons to be prepared during the vacation days. Instead, I tell them of some of the interesting Spanish things that are to be seen in New York.

I tell them about much that is Spanish and Spanish-American in their own city, which they may see and enjoy now, and continue to enjoy at least until that day when they themselves may set out for a visit to a Spanish-speaking country. There are the Spanish churches, the synagogue, the restaurants, and other meeting places where Spanish customs may be observed; the plays which represent different types of people, costumes, and scenes, which are Spanish, Mexican, South American, or Central American; the books on Spain and on the Hispanic countries, and translations of North American books into Spanish, and the excellent photographs of foreign scenes, which they will find in the Libraries.

I tell them, also, of the possibilities that may grow out of their personal contact with Spaniards and Latin Americans in the matter of a better understanding between the two races who occupy the western hemisphere; the younger Anglo-Saxon race, from Hudson Bay to the Rio Grande; and from parts as far north as La Junta, Colorado, to the South Pole, the Latin race which has endured through the long epochs of three civilizations: the ancient Roman, the medieval Iberian in Spain and Portugal, and the modern Latin American. Contact with one or more persons of a foreign race introduces the student to innumerable opportunities at home for becoming acquainted with new ways of thinking about familiar scenes and situations, and for looking at familiar social and political problems with an open mind.

The ability to change one's mind, to see an old problem from a new angle, such open-mindedness makes possible a serious attempt

at Peace Work, such as will really in time do away with the necessity for the kind of work which we recently found imperative as war work. The kind of energy which we expended in carrying this work to success we must now direct to activities which will establish a permanent peace basis. This peace basis shall find through getting acquainted with our neighbors of different races and then learning why their points of view are different from our own. The students who have already enjoyed residence in foreign countries can contribute much toward creating enthusiasm for this phase of modern language work by telling incidents which show how social contact arouses friendly interests and, later, sympathetic understanding of the peoples whose experiences are different from their own.

In many schools in the United States and especially in the larger cities there are foreign students. Each student of North American parentage must be held responsible for a definite piece of work which will contribute to his understanding better the larger world of which his community, city, and country are a part. He must be required to become acquainted with one of the Spanish-speaking students in his school or college, and through conversation learn of some desirable trait, attitude of mind, or custom of the foreign people, which he considers worthy of cultivating. This endeavor we shall call *Peace Work*.

At the first meeting of the class after the holidays each student reports in writing on what he has seen, heard, or done, after all his questions have been answered. He is now aware of the meaning of the new impressions he has received through experiences for a short time in an unfamiliar *ambiente*. The more or less fleeting impressions become definite and fixed in the minds of the students with the help of pictures, postcards, posters, and other realia in the possession of the teacher or the school.

Out of a group of one hundred and ninety-five students, seven were ill or out of town during a recent vacation; one was too tired after working all day to set out for a glimpse of foreign life near his home; only three did not succeed in finding something Spanish in New York to interest them. The most advanced students in this group were studying fifth-term Spanish. In various ways these students gain information on Spanish and Latin-American life which leads them directly to a better understanding of their neighbors of Latin origin, through



1. Paintings, maps, posters, foreign newspapers, announcements of steamship companies, collections of many kinds in various museums, etc.;

2. Stories of travel, conversation and dialogue in plays, postcards, photographs, local newspapers, the "movies," theaters, etc.:

3. Personal contact with Spaniards and Latin Americans, in their homes, at restaurants, in meeting places of various kinds, including churches and the synagogue, etc.;

4. Reports from students who have lived in Spanish-speaking countries.

There were sixty-two students who described paintings and other art treasures which they had seen in the Hispanic Museum or the Metropolitan Museum, which represent Spanish scenes, types, or costumes painted by Spanish painters and by painters of other nationalities.

"On entering the Hispanic Museum at One Hundred and Fifty-sixth Street and Broadway, one passes through the beautifully decorated hallway lined with tiles of Spanish design. The first floor of the museum is devoted to religious pictures and statues, with a few busts of Romans.\*\* There are five or six figures carved out of ivory; the one of a bishop is exquisite. The jewels in his vestments seem almost real. The religious fervor of the Spanish people is well shown by this collection."

"Large cases contain battle-axes, spears, swords, all artistically fashioned, fine relics of the days of Cortés. There are coins and medals, with wonderful designs and historical characters engraved on them. There are locks from the doors of castles.\*\* To my great surprise, I saw the keys of Granada which Boabdil handed over to Ferdinand and Isabella. The chairs which kings had used had straight high backs decorated with quaint designs. One of them was presented to Ferdinand by one of his regiments.\*\* The choir books, armour, pottery, tapestries and jewelry are chiefly of the fourteenth, fifteenth, and sixteenth centuries. There were many old globes, and I was surprised to know that the old makers of them knew more than I gave them credit for knowing."

"In the outer corridor in cases along the walls are displayed maps, letters of eminent Spanish authors, of Spanish kings and queens.

\*\*Some of the letters I could translate fairly well, but because of my

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\*\* Asterisks indicate a change of author within the paragraph.

lack of the knowledge of the old-fashioned writing I was unable to read some of the words. \*\*On the second floor there are beautiful Bibles bound in fine leather and decorated in bright colors. The collection of the works of Cervantes is very interesting. There are pictures and sketches by Velázquez, by Murillo, El Greco, Goya, of Valencia by Sorolla. \*\*One by Ribera of the Spanish girl and her lover became one of my favorites," writes one of the older boys. A girl describes the same picture in the following way: "The painting which captivated my fancy was a picture of a young Spanish couple, at a table outdoors. She was half-turned from her lover, shading her eyes with her hand so that he could not see the mischievous lights that danced in them. Her brightly colored dress and her headdress proclaimed her a coquette. Her lover watched her with a perplexed frown which could tell much to an imaginative mind like mine."

"Another painting was 'Beaching the Boat at Valencia.' The boat was different from those used in America, they attach steers to them. The men wore big hats. Another painting by Sorolla y Bastida was 'By the Shore.' The girl had a different kind of bathrobe, of yellowish white stuff with black trimming. He painted water and sunshine better than any other painter. \*\*There was a picture by J. Zuloaga. The title was 'Carmen,' posed by Mlle. Breval, in a dancing pose in a wineshop. The men are seated at a table, the pitcher containing the wine is different. The seats and the table are different. She wears a dress which is long and wide at the bottom. She has a silk mantilla with little things attached to it, and wears a rose in her hair. \*\*I saw the famous picture of Velázquez where Christ is seated at the table with two peasants. It is truly a masterpiece, for it held me entranced for quite a while. The longer a person looks at it the more wonderful it becomes."

Notes were taken in the Metropolitan Museum of Art on the dress of the gypsies, and of other types of people. "The Fountain of the Bulls, Granada,' shows Spanish old and young going to the fountain, some with jugs, others merely to rest and drink." Although he does not give the reason for his choice, another boy says: "Of the Spanish paintings in the museum, Mateo Cerezo's portrait of a cardinal pleases me most." Another pupil forgot to copy the names of the pictures and of the artists. However, he "became interested in looking at a number of statues because the name of the maker sounded Spanish." His report closes with the sentence:

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\*\*Asterisks indicate a change of author within the paragraph.

"On the whole, I enjoyed the day very much and when I arrived home I was satisfied that I had had a full day of enjoyment."

Newspapers and magazines were bought to the number of thirty-seven. One reader discovered that "the Spanish in the *Prensa* is just like that taught in school." Book stores were visited; at least three dictionaries were bought, as was also a picture. The steamship companies and tourists' bureaus provided pamphlets, maps, and pictures of many phases of life in Latin America. Several booklets offered a tourists' vocabulary, which was carefully studied, for a short time, at least.

Ninety-four reports on books were handed in. Don Quijote was read in English, as were also books on Mexico, South America, Spain, Cuba, and other Spanish-speaking countries, Harry Frank's *Travels*, and the translation of four of the novels of Blasco Ibáñez. A part of the review of a book on Cuba reads: "This book revealed to me things which I had never known and I am glad that I read it. I was surprised when I read that the Cubans are a model type of race and people. They are honest, modest, polite, intelligent, believe in the brotherhood of man, and have family attachments."

Another student writes: "I read *Castillian Days*, by John Hay. While I consider the book interesting, still, as it is written in 1870, and treats especially of the politics of that troubled time, I hardly think that it is the best book from which to gain information about modern Spanish life. However, I learned a good deal about the lives of Cervantes and Lope de Vega and also about the Escorial and other famous buildings. The entire book is saturated with the writer's strong republicanism and hatred of kings and all their works."

One pupil found Don Quijote more interesting on reading it the second time. Another tells us: "I was delighted when I found Don Quijote in the library. I immediately took it out and from there I went to the shelves which contained the English books. I was again delighted to find Don Quijote on the shelf. I also took out this book. I went home and turned to the part where Don Quijote fights with the windmills. I then tried to find this part in the Spanish book. The translations did not correspond exactly, but I had a good many interesting hours translating parts of the book."

After examining a number of postcards, the pupils were asked to make a list of the differences between Spanish or Latin-American traits and those of North America. "The burros are loaded with baskets larger than themselves, filled with pottery, vegetables or other

bulky things; sometimes two people ride on one burro; in winter the men wear large capes or use many colored blankets that resemble steamer rugs; they wear wide belts usually red or black in color; in the south of Spain the men wear hats with broad brims and tall crowns; on festival days the balconies are decorated with flowers and the women watch the people from them; the streets are very narrow so that the houses will provide shade; the women wear mantillas over high combs, silk shawls and flowers, to the bullfights; families go to the feria together; the peasants often walk miles to attend the feria; many live in tents during the week of the fair and eat in the open; groups of gypsies tell fortunes with cards; they have dark complexions and dress in bright colors; the dancers wear much lace and jewelry. The Giralda was the model for Madison Square Garden."

After a fifth-term class had read about the conquest of Granada, and several legends of the Alhambra, they looked at photographs and were then asked to tell what these had meant to them. "The pictures bring the observer into close contact with the country and its people. Until the views are shown one has to rely entirely upon the imagination for a conception of Spain. \*\*I have now a definite picture of the Alhambra with its towers and courts. It is situated above Granada, overlooking the Vega. The architecture is Moorish, consisting of many columns, horseshoe arches, domes, and everything is intensely decorated. It is built of stucco, plaster, wood, and brick. The decoration consists of Arabic inscription, geometric designs, and conventionalized flowers, all carried out in tiles, stucco, and paint. The floors are paved and the ceilings are of wood. None of the decorations include an animal or human figure, since this was not permitted by the religion of the Arabs. \*\*The houses of Granada are almost all white with red tile roofs, built around a *patio*. Above the Alhambra is the Generalife, the summer palace of the Moors. On the hills opposite are many natural caves, in which the gypsies live. \*\*The water-carrier in the picture looks like the very man Washington Irving so vividly described. \*\*Since there are no Moors in Spain we saw them in pictures of Tangiers. The men wear a sort of blouse that reaches to the knees and a pair of slippers without heels. The women cover their faces almost entirely with their robes."

Of the ten plays in which some phase of Spanish life was represented, the most popular with this group of students were *The Mark*

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of *Zorro*, *Gypsy Blood*, *The Wild Cat*, *Fighting Mad*, and *The Royal Fandango*, a pantomime given at the Neighborhood Playhouse. "In the latter nearly all the characters wore bright colors. Red was mostly in use. The bullfighter and his *senorita* did some very good dancing. The laborer, with his wife, did equally well. I saw a gypsy near the castle selling his goods. His wares consisted chiefly of beautiful beads, which were bought by the courtiers of the king. The story itself is a love story. The king's son marries a girl which his father does not like. He runs away from the castle." *Malvaloca*, *The Four Horsemen*, and *Blood and Sand* were also enjoyed. The pictures were more interesting because the students "could see the people and the action."

Twelve students enjoyed Spanish songs such as *In Old Madrid* and *La Paloma*, and Spanish dances. "The Spanish dancer was dressed in a light dress with flower designs, a shawl (*mantilla*), and wore a rose in her hair. The gentleman wore a velvet suit, black shiny boots, and a round hat. I liked this dance immensely," writes one of the younger boys.

Spanish friends were visited in order to practice speaking their language with them. One girl enjoyed eating supper with a Spanish family "because my friends talked Spanish with me and showed me the mistakes in construction." A boy called on friends who had learned to speak English fluently in Spain, but could not understand all he said in Spanish. "They were very polite and the daughter seemed so shy." Another girl spent an evening with a Spanish friend: "Because of his scanty knowledge of the English language he spoke to me in Spanish. When he spoke slowly I could understand him." Invitations to dine in Spanish homes were gladly accepted, although, as it was reported, the host did not always understand his guest who, nevertheless, found it "a great pleasure to talk to a Spanish gentleman. He talks to you in a manner different from some of our Americans." May we not judge that this young man felt the Spaniard's inborn respect for the individual before him?

Chance opportunities for speaking Spanish were numerous; one of the most interesting is the following: "I was walking along Spuyten Duyvil Creek when I saw a man and a small boy fishing. 'Any fish?' I asked the man. He shrugged his shoulders and referred me to his grandson, who told me that the man spoke only Spanish. I grasped my opportunity for the practice of my pronunciation and inquired, '¿Hay pescados?' He seemed surprised, perhaps at my man-

ner of pronouncing. However, we chatted and understood each other quite well."

There were reported twelve visits to Spanish restaurants. At one of them "the waiter came in with two pots and asked how we wanted our coffee. My father said 'half and half,' which meant half milk and half coffee." Although not all of the Spanish *platos* were enjoyed, one enthusiast carried away with him a recipe for chile con carne; another asked his mother to prepare a Spanish meal. *Turrón* and other delicacies were found in the famous shop in Pearl Street, where one may also purchase olive oil, Spanish jellies and pastes, coffee, and similar products.

The interest in foreign people and in their language which personal contact creates is well expressed in the following two quotations: "I attend the 11 o'clock mass because at that mass only does the priest speak Spanish, and the people who attend are Spaniards. The priest spoke very fast, but it pleased me greatly that here and there I understood phrases. I also enjoyed listening to the groups of people who were very friendly with one another." \*\*When I visited the church I found that the sermon gave me a clear idea of Spanish. For instance, I had heard that Spanish was a very unmusical language, but I have changed my mind. The sermon seemed to me to be very beautiful, and I went home resolving to study harder so that I could understand and speak Spanish fluently."

Students who have lived in Venezuela, in North Africa, and in other Spanish-speaking communities have had interesting things to tell their classmates. "I lived in the Philippines until four years ago. The old Spanish city is only about a mile square, enclosed in an old wall. The houses are of stone, with iron gratings at all of the windows, invariably enclosing a courtyard. The aquarium surpasses the famous one at Honolulu. South of intramuros lies the modern residential section, which is a beautiful spot. The botanical gardens, the beach at Pasay and the Luneta attract people on holidays. At dusk the people listen to the band concerts on the Luneta and watch the magnificent sunsets. Everybody gathers there: the true Spanish type of people, the native Filipinos, the foreigners, English, German, and French."

"I think the enchiladas are the best dish the Mexicans have. They are made of tortillas, chile, cheese, onions, and sometimes egg. The tortillas are made of ground corn which forms a sort of dough called

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*masa*, which is patted out into thin cakes, the thinner the better. The chile is ground and mixed with a little water and then put into a skillet of hot fat. The tortillas are put into the hot fat and softened. Then you take each one out, roll some egg or cheese into it and put it on a piece of lettuce or a plate and sprinkle it with chopped or grated cheese."

"There are pyramids situated seventy miles from Mexico City. One gets the first glimpse of them on entering the picturesque little valley in which the town of Teotinacan is located. There are three large pyramids and innumerable smaller ones. The largest of these is the Pyramid of the Sun, which is just a great, perfectly smooth mountain of small stones. The next largest is much the same thing, but is called the Pyramid of the Moon. Next comes Ciudadela, which is by far the most interesting. It is, more strictly speaking, five structures in one. They were built in layers, each one exactly like the other, although three or five hundred years passed between the construction of the layers."

What is the meaning of so enthusiastic a response on the part of students to the suggestion that they become acquainted with foreign things and enjoy contact with foreign peoples at home, in New York?

From the reports themselves we gather the following facts: *the students enjoyed what they were doing*; some of them are now "more interested in the Spanish people, customs, and language than before;" they gathered much interesting information; several reviewed the previous term's work; they are certain that their vocabulary has been increased; others reviewed the grammar, and re-read their notes. One student found out that his vocabulary was still very limited, by translating an article into English and then trying to translate it back into Spanish.

The significant fact which underlies all of these activities on the part of the students was well expressed by one of them after he had visited the Hispanic Museum: "I came away with a greater knowledge of Spain and the Spaniards and also a greater respect and admiration for them." It is this *greater knowledge of our neighbors* which will bring us to a better understanding of them. It will contribute much toward establishing economic, social, and spiritual peace in the western hemisphere.

ELLA ADELINE BUSCH

THE GEORGE WASHINGTON HIGH SCHOOL  
NEW YORK CITY

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There were reported twelve visits to Spanish restaurants. At one of them "the waiter came in with two pots and asked how we wanted our coffee. My father said 'half and half,' which meant half milk and half coffee." Although not all of the Spanish *platos* were enjoyed, one enthusiast carried away with him a recipe for chile con carne; another asked his mother to prepare a Spanish meal. *Turrón* and other delicacies were found in the famous shop in Pearl Street, where one may also purchase olive oil, Spanish jellies and pastes, coffee, and similar products.

The interest in foreign people and in their language which personal contact creates is well expressed in the following two quotations: "I attend the 11 o'clock mass because at that mass only does the priest speak Spanish, and the people who attend are Spaniards. The priest spoke very fast, but it pleased me greatly that here and there I understood phrases. I also enjoyed listening to the groups of people who were very friendly with one another." \*\*When I visited the church I found that the sermon gave me a clear idea of Spanish. For instance, I had heard that Spanish was a very unmusical language, but I have changed my mind. The sermon seemed to me to be very beautiful, and I went home resolving to study harder so that I could understand and speak Spanish fluently."

Students who have lived in Venezuela, in North Africa, and in other Spanish-speaking communities have had interesting things to tell their classmates. "I lived in the Philippines until four years ago. The old Spanish city is only about a mile square, enclosed in an old wall. The houses are of stone, with iron gratings at all of the windows, invariably enclosing a courtyard. The aquarium surpasses the famous one at Honolulu. South of intramuros lies the modern residential section, which is a beautiful spot. The botanical gardens, the beach at Pasay and the Luneta attract people on holidays. At dusk the people listen to the band concerts on the Luneta and watch the magnificent sunsets. Everybody gathers there: the true Spanish type of people, the native Filipinos, the foreigners, English, German, and French."

"I think the enchiladas are the best dish the Mexicans have. They are made of tortillas, chile, cheese, onions, and sometimes egg. The tortillas are made of ground corn which forms a sort of dough called

\*\*Asterisks indicate a change of author within the paragraph.

*masa*, which is patted out into thin cakes, the thinner the better. The chile is ground and mixed with a little water and then put into a skillet of hot fat. The tortillas are put into the hot fat and softened. Then you take each one out, roll some egg or cheese into it and put it on a piece of lettuce or a plate and sprinkle it with chopped or grated cheese."

"There are pyramids situated seventy miles from Mexico City. One gets the first glimpse of them on entering the picturesque little valley in which the town of Teotinacan is located. There are three large pyramids and innumerable smaller ones. The largest of these is the Pyramid of the Sun, which is just a great, perfectly smooth mountain of small stones. The next largest is much the same thing, but is called the Pyramid of the Moon. Next comes Ciudadela, which is by far the most interesting. It is, more strictly speaking, five structures in one. They were built in layers, each one exactly like the other, although three or five hundred years passed between the construction of the layers."

What is the meaning of so enthusiastic a response on the part of students to the suggestion that they become acquainted with foreign things and enjoy contact with foreign peoples at home, in New York?

From the reports themselves we gather the following facts: *the students enjoyed what they were doing*; some of them are now "more interested in the Spanish people, customs, and language than before;" they gathered much interesting information; several reviewed the previous term's work; they are certain that their vocabulary has been increased; others reviewed the grammar, and re-read their notes. One student found out that his vocabulary was still very limited, by translating an article into English and then trying to translate it back into Spanish.

The significant fact which underlies all of these activities on the part of the students was well expressed by one of them after he had visited the Hispanic Museum: "I came away with a greater knowledge of Spain and the Spaniards and also a greater respect and admiration for them." It is this *greater knowledge of our neighbors* which will bring us to a better understanding of them. It will contribute much toward establishing economic, social, and spiritual peace in the western hemisphere.

ELLA ADELINE BUSCH

THE GEORGE WASHINGTON HIGH SCHOOL  
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## SPANISH FOR FOREIGN TRADE<sup>1</sup>

How much business would you do with an old skinflint whom you hated? And if you were persuaded that this individual was trying to get your father into debt so that he could seize the old home farm and add it to his grand estate, would you lend a willing ear to his salesmen? I imagine you would kick them out of your place of business and invite in his competitors. A situation like this confronts North American salesmen in Spanish America and complicates the question of teaching Spanish for foreign trade in our schools and colleges.

Commerce is often considered by Latin-Americans in the light of a personal relationship between buyer and seller, as an opportunity for the interchange of friendly acts. This notion is probably a part of the Spanish inheritance from Moorish ancestors, for you meet it now in its most elementary form in dealing with Moors. I once wished to buy a pair of Moorish slippers costing a shilling from a small bazaar in Gibraltar. Before the sale was completed, it was necessary for me to smoke a cigarette and drink a cup of coffee with the old Moor who owned the establishment. Another instance of the same basic conception of commerce happened not long ago in Mexico. A landed proprietor decided to install some sugar-making machinery on his estate. He invited representatives from seven North American houses to visit him. After entertaining them all for a week, he gave his order—to the man making the lowest bid? No, indeed; but to the salesman who made himself socially the most agreeable.

In teaching Spanish, then, to prospective foreign traders, whether they expect to do business on their own account or to be foreign correspondents, I believe it necessary to instruct them in the psychology of their possible customers.

At present this problem is complicated by the suspicion with which Latin-Americans regard Uncle Sam. There are some among them who are making a living by lecturing on his iniquities as a money lender and asserting that the doctrine of Pan Americanism means "America for North Americans." They write books with such pompous titles as, "My campaign for Latin America" in which the

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<sup>1</sup> Read at the Tenth Annual Foreign Trade Convention, New Orleans, May 2, 1923.

United States is called the "great wolf of the north." In Central America periodicals are printing answers to a questionnaire as to what sort of union can be formed of Latin-American peoples to meet the menace of the United States. The proponents of a "Latin-American Union" use the term "peoples" to distinguish the citizens of a greater Latin America without reference to nationality because they believe the governments of the different countries are now held in a strangle hold by North American capital.

Such a mental attitude cannot be changed over night. The individual trader must labor against it as best he may. But I do believe that a widespread study of Spanish in the high schools and colleges of the United States would effect a great change. If Spanish were a compulsory study in every high school in the country, the time would not be far distant when an intelligent body of public opinion would be formed, acquainted with things Latin-American and in sympathy with Latin-American conditions. This educated public opinion would have such an immense influence on our governmental dealings with Latin America that it would bring about a better feeling toward us and our salesmen who offer goods in those countries to the south.

That Spanish is necessary for traders in Spanish America is of course a truism. I could spend some time relating instances from my own experience in Argentina when investigating the varying success of North American exporters according as they did or did not use Spanish on their labels and in the directions accompanying their goods as well as in such an important thing as the trade mark on their merchandise.

When we consider the teaching of Spanish in our high schools, this truism is an element both of strength and of weakness. Some critics opposed to any increase in the study of Spanish admit that commercial advantage may be derived from a knowledge of the language, but superciliously inquire how many pupils in the Spanish classes will ever make a commercial use of the language. The answer to such criticism is that the percentage of boys and girls now studying Spanish who will some day make a commercial use of it has nothing to do with the question of value. The desirability of more Spanish in our high schools is determined by a consideration of great moment. Every student of Spanish is receiving valuable training in an international point of view.

The importance of the international point of view and its place

in training for foreign trade have been discussed at previous foreign trade conventions. At Cleveland a speaker said, "The most vital problem, the one most difficult of solution, is how shall we impart to our young people an appreciation of social and economic conditions in other countries—an international point of view." Another speaker indicated a solution of the problem, "through proper education in the schools," and urged the study of geography and economics by such a method as to inculcate an international point of view. At Philadelphia again was emphasized the importance of educating our young people to "a sympathetic understanding and appreciation of foreign nations."

For this purpose no study can possibly equal that of foreign languages. And a little reflection will make clear that next to English, Spanish is the most important language on this continent of America, the continent of the immediate future.

Passing now to a consideration of some of the practical problems in teaching Spanish, we find that the first step in learning a language and the one which in reality presents the greatest difficulty is to acquire a vocabulary. In psychological terms acquiring a vocabulary means the association of verbal symbols with physical objects and the actions of men and beasts. A child requires a long time to make these associations in his mother tongue and to coördinate them into really coherent speech. The learning of a foreign language involves the association of a second set of verbal symbols or words with the same objects and acts. Generally the second set of words is not associated directly with the phenomena but with the first set, that is, the foreign word is associated with the vernacular word. Now this acquisition of two diverse verbal symbols for the same thing is so difficult that poor linguists never accomplish it.

A more complex and subtle association is that between the words of a language and its structure or syntax. Hence one may possess a good vocabulary in a foreign tongue and yet not speak it idiomatically. Speaking is, of course, more difficult than reading, which in turn is easier than writing. Speaking is the most difficult because, being done at a more rapid rate, it must proceed from the direct association of verbal symbol and idea; whereas reading and writing can be carried on by means of the association of the foreign word and the vernacular.

It is thus possible for a man to read and write a foreign language



with considerable accuracy without being able to speak it intelligently. Yet the teacher would be very foolish who excluded the spoken word from the classroom. That point need not be discussed here. Rather we should consider how a teacher of commercial Spanish can impart a knowledge of the highly technical vocabulary of commercial Spanish.

The subject is so broad that classroom work must necessarily be limited. On one hand it is plain that not all the special terms used in every branch of manufacturing or line of trade can be taken up there. On the other hand it is obvious that all foreign correspondence will need the words applicable to bookkeeping and referring to the various documents requisite in foreign trade, such as bills of lading, invoices, insurance policies and drafts.

The question then arises, is it sufficient that students know the Spanish words by which to translate the terms ledger, debit balance, credit your account, cash a draft, etc., without knowing what sort of accounts are kept in a ledger, what the difference is between debit and credit, and what sort of document a draft is? I think not. A thoroughly competent foreign correspondent ought perhaps to be a graduate of a commercial school where he has acquired elementary notions of bookkeeping and commercial documents. Courses in commercial Spanish, however, both in high schools and colleges, are sure to have in them students who know nothing of such studies. Their very ignorance may prove a blessing because it gives the teacher an opportunity so to frame his instruction that the student associates directly the word and the thing. The teacher, for example, may make his lesson on the terms of bookkeeping a lesson in elementary bookkeeping, explaining by actual example the arrangement of accounts in debit and credit columns. When words referring to bills of exchange are taken up, real or facsimile drafts can be handled. In the same way all commercial documents can be studied.

The approach to the study of commercial Spanish is usually made through business correspondence. The pupil reads a few selected letters. His attention is directed to the proper way of opening and closing them; and he learns a few stereotyped phrases. Then he is prepared, in some people's opinion, to sail into commercial correspondence. His first letter, however, written independently of the textbook, reveals the most deplorable ignorance of grammar and idiom. Often he cannot spell the names of the days of the week

nor that of the month of January. If required to express the dimensions of an object, he flounders hopelessly. The subjunctive mood, so essential in framing requests, he has heard of perhaps. These defects in grammatical knowledge were well known to the authors of a certain textbook on commercial Spanish correspondence, for they attempt to give a full review of grammar in the form of footnotes. This is helpful, but Spanish grammar cannot be thoroughly taught in so summary a fashion.

This ignorance, so common among pupils in a class of commercial Spanish, springs from two sources: one, the notion that Spanish commercial correspondence is easy; the other, the impatience of somebody, be he a school principal or a parent, that the boy study something practical instead of "literature," as I have heard miscalled the stories used in intermediate classes. The need for much reading of stories and drill on colloquial idiom is based on the fact that the language of commerce is closely interwoven with the vocabulary of every-day life.

This fact will develop very plainly when the prospective foreign correspondent is asked to write a circular letter or an advertisement. Writing advertisements, to be sure, is an art; and in actual business will probably be left to the expert in the employ of the house. The ad man is supposed to write with punch; but, unless he consults the foreign correspondent, some of his most telling strokes are likely to be ridiculous in Spanish. The foreign correspondent, in his capacity of an expert in Spanish psychology, can indicate what pitfalls to avoid. The foreign correspondent, anyhow, should not be reduced to the status of a mere translator, but should be capable of composing circulars, follow-up letters and advertisements. The basic notion of the art can be taught in connection with a course in commercial Spanish. As a teaching device, I can assure you, it repays the effort with compound interest.

Correct colloquial idiom, so essential even in commercial correspondence, is taught most easily to the young. The youthful mind forms the required associations with less effort and balks less at the constant repetition necessary to memorize the foreign idiom. Therefore the study of Spanish may well be taken up in the last years of the grammar grades or what is now called the junior high school. Immediately the proponent of this idea will be opposed by the sort of person who thinks too much money is already being spent on

education, that the way to spend less is to omit what he calls "fads and frills"; among which he classes the study of a foreign language, because he himself is interested in some other subject. If he is in a position of authority, where he can enforce his opinion, he is likely to put Spanish out even of the high school, or at best allow it insufficient time with a poorly paid teacher on the theory that only a reading knowledge of the language is necessary. Usually this sort of person is not himself acquainted with a foreign language and does not understand that his so-called reading knowledge is best obtained by much oral use of Spanish in the classroom.

Oral practice of a language in the classroom, sometimes ignorantly opposed on the ground that a school cannot teach pupils to speak a foreign language, does require time and a liberal allowance of money for well-prepared teachers. I have read criticisms by business men of the way languages are taught. They think too much reading and translation is done and not enough oral use made of the language. If these critics had investigated, I am sure they would have found the ultimate reason to be that which I have outlined, a person in authority who grudged money for teaching Spanish.

Let me assure this audience that the fifteen hundred members of the American Association of Teachers of Spanish, which I represent here, stand for as much oral Spanish in the classroom as possible, just as much as any community will pay for. This Association further believes that in view of the relation, ever growing closer and more complex, between the Spanish and English languages on this continent, that the teaching of Spanish in the United States is a patriotic duty.

At this point I should like to digress in order to voice a protest. I have in my hand Bulletin number 27 of the year 1921, issued by the Bureau of Education. Dr. Glen Levin Swiggett was the editor and he deserves the greatest praise for his share in the compilation of these splendid papers on preparation for foreign service. On page 127, however, under the caption of "The Teaching of Romance Languages" are these words:

"For obvious reasons, Spanish comes a close second to French in importance, and we are ready to concede that it should take precedence to French in schools of states bordering Mexico."

You will observe first that Spanish, the most important language

for us North Americans, is subordinated to French. In the second place, the "states bordering Mexico" are not the ones where goods are manufactured for sale in Spanish America; nor is Mexico the only market for our merchandise. My protest is directed against the two things of which this bulletin furnishes the illustration: the one, mis-statements about the value of Spanish in general, and the other, the subordination of Spanish to French in school and college curricula.

The foregoing discussion should have made plain that to carry on an ideal course in commercial Spanish the student must bring to it adequate preparation. I refer to a preparation which comprises not merely a sufficient preliminary study of the Spanish language itself, but one in which other studies make up a coördinated whole. The greatest evil in American education today is the lack of coördination between studies. The nearest approach to the ideal course at present will be found in a commercial high school in which all pupils have studied bookkeeping and stenography. In the foreign language class, stenography holds helpful possibilities, undreamed of by the instructor who has never had the privilege of teaching a group of students who were able to write shorthand. Moreover, the foreign language instructor himself need know nothing of the art beyond its most elementary principles. Any high school course, however, falls short of being ideal because even the oldest pupils lack the maturity of mind that comes with college age and enables them to grasp the principles of such allied topics as economics and business law. The ideal course, in my opinion, demands three things of the student: adequate preparation, coördination of studies, and maturity of mind.

Struggling with students' limitations in preparation is, to be sure, the task of teachers everywhere. As an advocate of the most widespread teaching of Spanish in the United States, I acknowledge the fact, but I do not confine my aspirations to a desire merely to train a few expert correspondents. I believe that every boy and girl that is taught even a little Spanish marks a gain toward a better understanding of Spanish-speaking countries and hence toward better trade relations between them and the United States.

The relation between the study of Spanish in the United States and our foreign trade, as I have tried to set forth in this paper, may be summed up in a series of propositions:

1. Our foreign trade will be better if a larger number of our people have been trained to think in international terms.

2. The study of Spanish will train many minds to think in international terms.

3. Spanish is the key to a constantly growing market for our goods.

4. This market is not in a very receptive attitude toward us because in the past administrative action at Washington was not influenced by public opinion acquainted with Spanish-American conditions.

5. The study of Spanish will create a body of public opinion in sympathy with Spanish America.

6. This intelligent public opinion will be reflected by a different attitude on the part of future administrations at Washington, which change will eventually modify the attitude of the Spanish-speaking countries toward ourselves.

7. The citizen who by his influence encourages and assists the study of Spanish in his own local high school is effecting two things: he is helping to boost our foreign trade and HE IS PERFORMING A PATRIOTIC SERVICE.

ALFRED COESTER

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## THE OUTLOOK FOR EDUCATION IN MEXICO

For an intelligent understanding of the condition of education in Mexico, it is necessary to keep in mind its origin and early history. The conquest of Mexico came to an end in 1521. Then began a struggle between the institutions which were indigenous and those brought over by the conquerors—a struggle between ideas, languages, government, customs, and religions. The Spaniards who came were not from the cultured class; they were first of all soldiers and then adventurers. Their intention was not to establish themselves in the new country; they did not come seeking freedom of religious worship; they were impelled by the desire for lands and wealth for their sovereign and for themselves. Under such circumstances there was no thought for education.

About fourteen years later Spain began to send legislators, judges, and priests. For the priests, America was a field for spiritual conquest, and this gave the basis and character to the education that was subsequently established. Whenever and wherever the priest was dominant, he became the protector of the mistreated Indians. As the first thought of the priests was to save the soul of the Indian, he was taught the doctrines of the church. Thus the first schools were not the care of the government, not based upon the principle that education is a duty of the state, but they were charitable and soul-saving institutions established and managed by the church.

The school being an adjunct of the church for instruction in religion, there was no place in it for mathematics, much less for science or philosophy which might put in question the truths taught by the church. The church school was convent or monastery. From it graduated not doctors of philosophy or science but doctors of divinity. It was an institution for religious propaganda, for filling the needs of the church. Its studies, its investigations were all religious. A learned man was one steeped in the doctrines of the church. Latin had a large place in its courses.

Only slowly were other studies introduced in the seventeenth century. Because mathematics could not contradict any church doctrine, it was first introduced. Then came the need on the part of the government of working the mines by a more scientific process in order to secure better results. Therefore in the eighteenth century

mining engineering, as then known, was added to the course of the College of San Ildefonso.

The writings of the free thinkers of the period of the French Revolution were anathema in Mexico, and were strictly forbidden, but little by little, they filtered in and in the end had an immense effect upon the thought of Mexico. The oppression of the Spanish government, the rigidity of thought in the church made intensely welcome the doctrines of equality and liberty. At the beginning of the nineteenth century when Napoleon invaded Spain, and Mexico was thrown on her own resources, the struggle for independence began and as it progressed, the people demanded more and more liberty, not only in government but in thought and action, more and more equality of opportunity for the various races and classes of society. The same struggle extended to the matter of education. As to content, there was a conflict between religion and science. As to method, there was no organization of ideas. The success of the struggle for independence made possible the advance in education and the solution came with the philosophy of Barreda. "Positivismo," concrete scientific propositions took the place of metaphysical problems.

With this decision as to content, came organization of method. Comte's classification of the sciences was followed, from the simple and general to the more complex, namely, mathematics, physics, chemistry, biology, sociology, and ethics. During the decade from 1850-1860 this philosophy was established and is today represented by La Escuela Preparatoria. The laws underlying this philosophy of education were too rigid and did not allow individual freedom of thought. This resulted in the organization of Las Conferencias del Ateneo in 1910 under the leadership of Mr. Antonio Caso, the present rector of the National University, Mr. Ureña, Mr. José Vasconcelos, the present Minister of Public Instruction, and others. Mr. Caso and Mr. Vasconcelos are a splendid combination, the former representing the thoughtful philosopher and the latter the man of action. It is by these men that education is being shaped today.

And now what of the future? What is the outlook for an adequate system of education in Mexico?

A study of the activities set in motion during the last year by the government and by the Department of Education indicates that more real progress in the education of the masses, and the develop-

ment of an intelligent middle class has been made than at any previous period of the country's history. And they are being pushed forward with such vigor, such intelligence and devotion, that without question they promise great and fine gains for the welfare of the nation. Let us take a hurried glimpse of the extensive and vigorous program that is in process of execution.

The two greatest factors in this activity along educational lines are the attitude and action of the present congress and the appointment of Mr. Vasconcelos as Minister of Public Instruction. The attitude of Congress may be correctly summed up in the words of Mr. Gandarilla spoken in Congress on December 20, 1921.

—El C. Gandarilla: En estos momentos la Cámara se ha colocado a una muy grande altura preocupándose por hacer que la revolución lleve a nuestro pueblo una de sus más hermosas promesas: la redención del proletariado y si la revolución, representada en esta Cámara por todos los ciudadanos representantes, hace que se voten los cuarenta y cinco millones de estos presupuestos, íntegros, para la instrucción, con ese solo hecho la revolución se habrá salvado.

In that session Congress passed a law reorganizing the Department of Education. Very ample powers were given the minister of this department.

What activities are being carried on to justify us in believing that an adequate system is in the process of serious, hopeful development?

*Increase in school population in the Federal District from June, 1921, to June, 1922:*

	<i>Present Enrollment</i>	<i>Increase</i>
In official primary schools .....	84,899	59,232
In official kindergartens.....	22,133	9,082
In official normal schools.....	737	251
In official night schools.....	11,025	7,905
Centers for work against illiteracy.....	5,542	4,971
Technical schools .....	13,957	6,407
Schools of Art and Music.....	3,096	1,464
Population of school age.....	160,000	
In school .....	100,000	



## FEDERAL AID TO STATES

The members of the present congress realize that education in the states will be slow in developing unless it has the assistance of the Federal Government not only in money but in organization and management of the schools. Consequently many municipal schools have been placed under the management of the Department of Education and authority has been given to it to establish others. In 1921 the department had under its care thirty-two schools, five kindergartens, twenty-three night schools with an enrollment of 19,000 students. At present the figures are:

In the capital—110 primary schools, 15 kindergartens, 34 night schools. In the cities—152 rural schools, 1 kindergarten, 52 night schools.

## QUALITY OF INSTRUCTION

During a week of visiting schools in Mexico City, the writer found the instruction uniformly good, some was exceptionally good. While the many extra class-room activities which we consider so important, are conspicuous by their absence, there is a corresponding gain in the serious and conscientious attitude of the pupils to their school work, the sense of responsibility and the enthusiasm which they have for their tasks. It was refreshing to see the enthusiastic, happy spirit of many of the classes. One of the finest bits of teaching was done by a candidate for graduation in the normal school, a Mexican young woman. It is doubtful if anything better can be done in our own normals.

## SALARIES IN MEXICO CITY

Secretary of Public Instruction.....	18250 pesos
Rector of National University.....	12775 pesos
Head of Mathematics Department Escuela Preparatoria..	4380 pesos
The ordinary teacher Escuela Preparatoria.....	2555 pesos
President of the Normal School.....	5475 pesos

*Grammar Schools*

Principal .....	3640 pesos
Class teacher .....	2920 pesos
Teachers of English.....	1204 pesos
Kindergarten teachers.....	1460 pesos

## REVIVING OF AZTEC ART

One of the most interesting enterprises is being carried on by the Art Department of the National University. This department has been given the task of reviving the art of the Aztecs. The Pascuaran Indians to the west of Mexico City are the possessors of a very fine laquer process but the designs used by them are modern and unsuitable, often taken from the cheapest chromos or labels. A piece of pottery was seen decorated with the words "Southern Pacific" repeated as a border! This department of the university studies the remains of Aztec art, reproduces the suitable designs from dies, makes prints and sends them to the Indians. The department also suggests marketable articles upon which they may be transferred. Furthermore it has sent a quantity of articles thus decorated to this country in charge of Mr. Best Maugard, a young Mexican artist, to be placed on exhibition, thus taking the first steps to supply a market for this artistic product. As a result of the visit of Mr. Maugard, the University of California has invited him to give a course on Mexican art in the forthcoming summer school.

## BUILDING PROGRAM

One of the most frequent criticisms of the Diaz regime is its policy of building great, expensive buildings for the use of the government, such as the building for the Department of Communications, fit for a sovereign's palace, and the National Opera House which can benefit only the wealthy class, while the schools were housed in old, inadequate buildings so that today 60,000 children are left without schooling in the capital for lack of buildings. The government has appropriated many convents and privately owned buildings but there are not enough to be found. The present program calls for the construction of many new structures. One beautiful, stone building was hurried to completion and now houses the Department of Public Education, the men's Normal School, and a training school, besides several clinics and a swimming tank. The tank is used by the training school pupils who are programmed for a daily bath just as for any regular subject.

## SCHOOL BREAKFASTS

One of the most interesting and beneficial activities of the school department is the giving of breakfast to the children.

In May, 1921, the teachers of the federal district were asked to

make a contribution to a fund to be used to give breakfasts to undernourished children. Five hundred dollars was thus realized at the outset, and during the first month 508 daily breakfasts were distributed. The work grew rapidly and a central kitchen and distributing plant were established. This activity has now been recognized in the budget and provision made for 20,000 breakfasts daily. The improvement noticed in the children has been marvelous not only in the health, neatness and studies, but in general behavior and citizenship.

#### UNIVERSITY EXTENSION

The University is coöperating closely with the Department of Education in multiplying opportunities for an education. One of its activities is to supply lectures to the workmen in factories. The professors of the University are asked to give four lectures a year to the public.

Under the Bureau of Aesthetic Culture frequent open-air festivals are being given which consist of choruses, native and aesthetic dances in costume. The choruses often number as many as 1,500 children. Each program is given by a different school under the expert leadership of persons selected by the bureau. The native dances are accompanied by an orchestra of typical native instruments. A great effort is being made to revive native Mexican music.

This survey gives only a faint idea of the almost feverish activity of the Department of Education and of the National University in their effort to lift the Indian masses from ignorance, poverty, squalor and hopelessness into the sunlight of culture, self-respect and hope. One cannot be in Mexico long without gaining great respect for the unselfish devotion of the leaders and teachers who are spending themselves in these patriotic endeavors.

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## TEACHING FRENCH THROUGH THE MEDIUM OF SPANISH

Perhaps my experience as a teacher of French to Peruvian students would be interesting to teachers of Spanish in the States. This work has been highly interesting and profitable. I have been engaged in it two years now, and in no other way could I have had such another opportunity to compare the two languages, to note their similarities and differences, and to find out their varying difficulties (to me). Incidentally I have learned a great deal about the psychology of the Peruvian student, his outlook on student life, his ethics, his method of approach and his manner of attacking new situations.

The first year, I taught both French and English in the University of Cuzco, and strange as it may seem, I had better results in French than in English. This was partly due, no doubt, to the greater similarity of Spanish to French than to English, but part of it was due to my not knowing the difficulties of English from the foreigner's standpoint. I had had to master these same difficulties in the French constructions, but they were absolutely unknown to me in my native tongue. I had to master these new difficulties, or in other words, study English grammar from a new angle. The grammar we teach native English-speaking children is so different from that which one must teach to a foreigner that the two things should have a different name.

The second year in Peru I was stationed at the *Colegio Nacional* at Puno, and taught only French. Now, a Peruvian *colegio* is about the same as our junior high school. The students spend five years in the elementary school and then enter a *colegio nacional*, where they spend five more years. Upon completion of the latter course they may enter the university, receiving the bachelor's degree in two years and that of doctor of philosophy in one more. Naturally the country is swarming with *doctores*, but the word does not mean anything.

In the *colegios* the students are from twelve to seventeen years of age, and consequently the methods of presentation have to be very practical and concrete. Students do not know the grammar of their own language any better than do our own high school boys and girls. It is left entirely to the teacher to choose his own manner of presentation, but there is a detailed course of study that he must cover in some manner. I should say he is in duty bound to cover it, but

as he gives his own examinations at the end of the school year, he is never checked up on it. The new law will control this better from now on. I give below a faithful translation of the course of study now in force for English, French, or German in the *Colegios Nacionales*.

#### FIRST YEAR (*Four Hours a Week*)

Pronunciation exercises.—Conversation on the objects which surround the student, making use of wall charts too. The pupil will acquire gradually the vocabulary relating to the following subjects:

The child in school.

The weather and temperature.

The human body and bodily needs (food, clothing, and health).

The home and the family.

Numbers.—Elementary calculations; the coins of the United States, France, or Germany.

Dictation as a spelling lesson.

#### SECOND YEAR (*Four Hours a Week*)

Continuation of the exercises on objects, somewhat more complex, but still concrete:

The country (plants and animals).

Occupations of the country (the laborer, the gardener, the hunter).

The city and its buildings.

The sea, rivers, mountains, forests, and the sky.

Elementary notions of the geography of the country whose language is being taught.

The words taught will be grouped in short phrases. By means of these phrases the pupil will acquire his first grammatical knowledge.

Dictation, somewhat more rapid than in the first year.

#### THIRD YEAR (*Four Hours a Week*)

The principal place now corresponds to reading.

The conversation passes from matters essentially concrete and objective to the expression of sensation and judgments, and refers to the following matters:

The sensations: sight, hearing, smelling, taste, and touch.

The feelings: satisfaction and disgust, pleasure and pain, fear and hope.

The operations of the intelligence: remembering, recollecting, comparing, distinguishing, believing, doubting, supposing, convincing, deceiving.

Written translation: simple letters, dictation, grammar (especially the irregular verbs).

FOURTH YEAR (*Four Hours a Week*)

Conversation as before, but with a vocabulary of psychological groups more complex, for example:

The will: deciding, yielding, obeying, resisting.

Good and bad qualities: sincerity, lying, bravery, cowardice, etc.

Grammar: the principal rules of syntax.

Writing: commercial and familiar letters.

Reading and translation, prose and verse.

FIFTH YEAR (*Four Hours a Week*)

Free conversation, the use of idioms and familiar phrases.

Composition and letter-writing.

The principal object of this year will be to fit the students for consulting scientific works written in the language studied, and to introduce them to the study of the classic literature. The reading of a dramatic masterpiece in dramatized manner; the reading of foreign newspapers.

Now, fortunately, there is no text that follows this logical (certainly not psychological) outline. Each teacher must prepare his own text or choose fitting chapters (*cuando los haya*) from existing texts. One may conform to it in a general way at odd times during the recitation hour and devote the major part of the time to really teaching the language in question.

In the *Colegio Nacional* I found the 1st, 2nd, 3rd, 4th, and 5th years at the identically same stage of progress of advancement: i. e., they were all at the very beginning, notwithstanding the fact that all but the first year had studied French one, two, three, and four respectively. The upper classes knew a few isolated phrases which they seemed very eager to air on me, but not one of them in any year knew a single principle underlying the use of French constructions. They did not know that pronouns could be classified and readily mastered in this manner; they did not know that one could work out a system for the use of the partitive constructions; they had never heard that verbs had principal parts, which would give a cue to all the forms of the various tenses; in fact, they did not know that there was any system at all to a foreign language.

The teachers had been poorly prepared, knowing very little about the language, and not knowing themselves that there was a science of teaching a language. Instead of teaching certain essential principles by grouping the desired vocabulary, in the form of short sentences, around these said principles, and then making the same principles serve any sort of vocabulary, they had taught, parrot-like,

first words then phrases and sentences, hit or miss, with the idea of cramming the pupils' memory with a group of words that might fill the needs for any given situation of life. It seems as if they reasoned that it was not really necessary to actually know the language. No one had ever been known to learn enough of it in school to be able to use it as a medium for acquiring or imparting thought. If one, unfortunately came in contact with a French-speaking person, it would be well to know some polite phrases. If one forgot part of the phrase that could not be helped, besides *eso no importaba mucho*. If the speaker did not understand what was said in answer to his volley, he could look wise and, at least, could be digging into the neglected portions of his subconscious mind and maybe dig up another phrase that might possibly fit in.

Such is my psychoanalysis of the apparent aims of my predecessors.

Without suitable textbooks, without teachers' associations, without publications of any sort, with no way of pooling their common experiences and selecting the best elements out of the whole, language teaching could hardly be more than a farce. The teacher did the best he could; he tried to mention by name everything called for in the plan of studies. The little he knew of the language in question had been learned by copying down isolated words and phrases from the board, and it is natural that he should employ this time-honored method.

Each teacher had had to rely upon his own ingenuity to decide which words and phrases would be the ones most likely needed in every day life. If he did not take Cortina or Berlitz as his guide he had to make up his own lists. If he was the proud possessor of a book it was sure to be the only one in the class. Under such trying conditions it is not surprising that the work would drag; that the final issue would become a contest between the pupils and the teacher, the pupil trying to get a high mark and the teacher trying to keep down his class averages.

One encounters many difficulties in teaching in Peruvian schools, the most potent of which is the iron wall of *costumbre*. If you do a thing differently from what it has always been done, you have to exert all your power to carry it out. For instance, if you insist on the pupils' buying books, you meet with obstacles, for that has not heretofore been required of them. If you demand that they prepare their lessons before they come to class, you again encounter opposi-

tion. If you forbid them to prompt their neighbors, you will have to fight hard to see that your demands are obeyed. If you try to induce the whole class to pay attention to the one who is reciting instead of preparing the next line, on the chance that it may fall to his lot to recite, you have undertaken the hardest task of your life, for that has been their undeniable right in all other subjects where it was deemed necessary to use a textbook.

The Peruvian student is intelligent and quick to learn, but he does not know the meaning of the word "study." He lacks application in everything to which he turns his hand. He seems never to look ahead and anticipate inevitable difficulties. He even forgets to bring his book or his notebook to the class. He is very enthusiastic at first, and any one, who does not really know him, naturally thinks he is going to accomplish wonders with such a class. His greatest fault is putting off until *mañana* what he should do today. He has good intentions; he means to do his work, but the slightest thing upsets his plans, and nine times out of ten he will come to class unprepared. He is prepared to give you an excellent reason why he could not possibly have done his work, and he will convince you a few times until it gradually dawns upon you: that the age of miracles is over.

It should be far easier to teach French to Spanish-speaking students than to those whose native language is English; and for the most part this is true, but it certainly takes greater effort on the teacher's part to keep the work going at full blast.

There are a few sounds that they find extremely difficult. For instance, the French *j*, *b*, *v*, *ch*, *z*, and intervocalic *s* are never well mastered. The mute *e*, when pronounced, is more difficult for them than for our boys and girls. The other sounds they usually pronounced better than I did. Syllabication gives them no trouble; the rounded vowels are easy for them. The tonic accent causes some difficulty at first, and there is always a strong tendency to give to the acute accent the value of the tonic accent.

One of the hardest things to teach them was spelling. This was necessary at first in correcting dictation, and was later the subject of intensive drill, for French words were more difficult for them to spell than it is for us, who are accustomed to unphonetic spelling. Peruvian students are never taught to spell; it is not necessary to consider it, as it takes care of itself. When I had to make corrections of their dictation, or other work on the board, I naturally spelled out



the word, giving the letters their Spanish names. They could never make the necessary corrections until some one with his book open prompted them. Taking the cue from the officious helper, I found, to be understood, I must pronounce the French word by giving each letter its Spanish sound. For instance, *aller* would have to be pronounced *alyer* if the double *l* had been forgotten or if the final *r* had been omitted. Needless to say, I soon taught them to spell in French.

Concerning grammatical difficulties they found the formation of the plurals of nouns and adjectives easy. They never forgot to make the adjective agree with its noun once this principle was called to their attention. They never had any difficulty with the use of the article except when the nouns differed in gender in the two languages. The word order and the correct use of the subjunctive gave them no trouble. The proper form of the various pronouns and adjectives, with the exception of the interrogative adjectives, were fairly easy to master. The partitive constructions were even harder for them than for English-speaking students.

One difficulty that puzzled me greatly to account for was their inability to distinguish between the use of the imperfect and the past definite tenses. One would think this would be easy for them, since the imperfect serves the same purpose in both Spanish and French, and the perfect tense is used in South America for the conversational past style almost as much as the preterit. I fully believe this difficulty was due to my having presented the matter from the English-speaking student's standpoint. I should have disregarded it entirely and it would have taken care of itself.

On the whole the *colegio* students learned more French in one year than is usually learned in one year in our ordinary high schools. That is, they could read it better and talk it more fluently. I am sure, however, that they could not have passed so good an examination, at least of the type we ordinarily give for college entrance requirements.

I was prompted to write this article by a suggestion from one of the writers in a recent number of *HISPANIA* asking for more details of a certain experiment of a New Jersey high school teacher who had taught one foreign language through the medium of another. I feel sure that more work of this kind could be profitably done in college with advanced students, provided they know fairly well the language used for the medium.

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## SUGGESTIONS FOR TEACHERS

In a recent final examination of a Spanish course, one of the questions was: "How would you teach a class of beginners in Spanish?" The members of the class were mostly graduate students who had already taught: a few were seniors in college who had had only practice teaching under supervision.

Their answers did not reflect my views. In fact, the course was primarily one (1) of phonetics and (2) of syntax, and the discussion of methods of teaching was merely incidental. Some paragraphs have been culled from the examinations papers, and are here presented to the readers of *HISPANIA* in the hope that they may be of interest.

"In teaching Spanish to young beginners, it is necessary to go very slowly at first. The teacher should explain briefly where Spanish is spoken (the countries, etc.) and tell them some interesting things about Spain and Spanish America. He must make Spanish a living language for them."

"Interest should be aroused in all pupils at the very beginning of their language study. This can easily be done by telling them something of the history, geography, romantic customs of the people, and by showing them pictures, native costumes, and other articles brought from Spain."

"I should begin with four weeks of introductory work in which the pupil would not see Spanish, but would hear it. This would give opportunity for some work in simple, practical phonetics, and training the pupils' ears to hear and comprehend the sound of spoken Spanish. During this four weeks, for preparation outside of the classroom, the students would have assigned daily reading in books, which would be placed in the school library, concerning Spain and South America. The assignments would be specific for each day, and a short outline would be handed in at each class period for that day's reading. At the end of the first two weeks, the pupils would hand in a brief written essay on Spain, the physiography of the country, the people, their life, activities, and commercial and artistic pursuits, based on the selected reading done during the two weeks. At the end of the fourth week, a similar paper on Spanish America would be presented. In this way the children would have a brief introduction to the countries whose languages they were to study, and it is to be hoped their interest would be aroused concerning them.

"After this introductory work, the study of grammar would be taken up, using preferably a book where stress is laid on practice in the use of the language, and the actual study of the grammar is subordinated, although it is given clearly and concisely and in a graduated manner. To train the students to think in Spanish, rather than translate from English into Spanish, I should prefer original composition."

"At the beginning one should spend a couple of periods telling of Spain,—its geography, its literature, history, influence, customs and a few words of salutation in Spanish. Simple phonetics should be begun early in the course. A grammar and a simple reader should be gotten by the second week.

"I believe the class should be conducted in Spanish from the beginning, for classroom terms are quickly mastered."

"A great deal of attention should be paid at first to pronunciation, so that the pupils will start in the right way. I do not believe that it is necessary to teach high school students phonetic symbols, but the teacher should be thoroughly familiar with the phonetics of the language so that he can help the students overcome their difficulties. The aural element must be continuously emphasized throughout the first year. This can be done by giving dictation to be written, as well as by classroom conversation. The classroom work should be given in Spanish as a general rule. The pupils should learn the Spanish names for grammatical terms, etc., but all this must be done gradually and the teacher should not hesitate to use a little English occasionally if it seems to be required for clarity of understanding."

"I find that one of the greatest obstacles to be overcome is the child's timidity in trying to use a new language. The way his mistakes are corrected determines largely his like or dislike of the language. This is seemingly a small point but the self-consciousness of youth makes it quite evident."

"I would insist on Spanish being the language of the classroom, as far as possible; but I would use English in explaining grammatical rules. I want my students to understand me at all times, and it is a waste of time to try to explain in Spanish those things which they find it hard to understand even in English."

"I believe that as much Spanish as possible should be used in the classroom and this with a great deal of repetition, but I believe that during the first year, particularly the first half year, considerable

English should be used in the explanation of difficult points and idioms."

"Some simple dictation, perhaps studied beforehand by the student, should be given. I would encourage oral composition and also I would let them occasionally write a paragraph of original composition on any subject they chose.

"I would use Spanish as the language of the classroom at all times. I have visited first year classes where the teacher spoke Spanish almost entirely and the children understood.

"Little English should be used in the classroom. Occasionally, however, it is necessary to use some to make Spanish terms clear to the pupils. Hence the direct method should not be adhered to strictly. The 'eclectic' method, combining the best points from each of the methods, is best."

"Since neither the natural nor the grammar-translation method in itself gives the results which I should desire, namely the basis of a speaking knowledge of the language, and an appreciation of the extent and quality of the literature of Spain and Spanish America, I should combine the two, using parts from either which would serve my ends."

"One learns one's native tongue by the natural method, and one spends some twenty odd years doing so. As the child grows older, other interests appear in competition with that of learning to talk and understand, until the interest in the native tongue even disappears. Also, the child's imitative instinct grows less and less until he learns almost exclusively by conscious effort. At this time, we begin to teach him English grammar in the schools. And it is not until this time, too, that he begins to study a foreign language. His imitative ability is weak: he must consciously apply himself. The natural method would ignore his superior intelligence as compared with that of an infant, and waste the opportunity of using it."

"The eclectic method is used by many teachers of Spanish, and to my mind it is the best method. It has no set rule, but combines the good points of current methods. The direct method is too extreme when it admits of no translation. Translation is not the most important thing, but it is necessary. Otherwise the rules of the direct method are good.

"I believe in absolutely accurate pronunciation. If the student doesn't get it at the beginning he never gets it.

"Inductive teaching of grammar is the only way. It lends interest to the lesson. When the student finds a fact himself, he is much more apt to remember it than if he memorizes it out of a book.

"Oral work is necessary. Without it a good understanding of Spanish can never be obtained. The articulatory organs must be trained, because it is the coördination of auditory, visual, and articulatory imagery that aids the memory.

"A Spanish atmosphere in the room should be created by the aid of Spanish pictures, maps, flags, etc., and Spanish should be the language of the classroom from the very first as much as possible."

"In addition to the 'ergonic units', I would have the pupils learn many *type sentences*. These would then be varied by conversion (i. e. changing number, gender, person, etc., and by substitution)."

"Good direct-method devices should be freely employed, such as the filling in of blanks, completing sentences, changing to plural, giving opposites, etc."

"The introduction of *realia* lends interest to the study of foreign languages, and should be given the students so that they may come in contact with tangible things connected with life in Spain and Spanish America."

"In teaching Spanish to high school pupils, we should be very concrete. That is, we should do a great deal of object teaching from "realia" material in the classroom."

"Nothing is so stimulating to a class as the introduction of outside material. A teacher can get twice the response from his class if he has at hand bits of interesting material which he will further explain and clarify."

"Interest and self-activity seem to me to be of the utmost importance in elementary work. Map drawing, illustrating, listing verbs, nouns, etc., club work, dramatization of plays,—all these can be utilized most effectively and most pleasantly to maintain interest, self-activity and progress in the learning of the language."

"There must be translation from Spanish into English occasionally, or the students will not put any time on their preparation at all. Especially is this true of a reading lesson. If the students know that I am not going to call on them to translate in class, they skim over the lesson at home in about fifteen minutes, and do not know the meaning of a single word."

"Translation should consume only a very small part of the time

during the first year, and the teacher should insist upon translation into good English while discouraging the tendency which all students have to translate too literally."

"The pupils should memorize a great many 'ergonic units' so thoroughly as to inhibit mental translation. Only in this way can they be brought to think in the language."

"Board work plays a very important part in the teaching of a language. I make use of it for the exercises in the grammar which are to be translated into Spanish. Every student is given a sentence. Afterwards he reads his translation and corrects it if he can. Even if the class corrects it, he goes to the board and puts down the right form. In this way, he is less likely to go away with the wrong form in mind."

"For drill work, the blackboard is a necessity. I have found it very good in teaching the conjugation of both regular and irregular verbs. The students write the verb, then one reads it and the rest correct it, and lastly the class reads aloud together the corrected form. Concert work is very valuable here, for the rhythm in which they repeat the forms aloud seems to make them 'stick'."

"Translation work is justifiable if not carried to excess. Where the phrase is simple, there need be no translation. If the teacher can easily convey the meaning through gesture or some other means, there need be none. But when there is the least doubt, the teacher should resort to the vernacular, to clear up the point at hand.

"The simplest way to present the verb *ser* and the agreement of adjectives is through such a device as the following. The teacher, pointing to herself, says, 'Yo soy americana. ¿Qué soy yo?' The child answers, 'Vd. es americana (Vds. son americanos)', etc."

"In the matter of gender, the teacher should name a number of objects with the common endings -o, -a. Such a list should be written on the board after drill in pronunciation, in two columns, one containing those words ending in *o*, and the other, those ending in *a*. From this the pupils will easily infer that a great many nouns in Spanish end in *o* and *a*, respectively representing masculine and feminine gender. The same device may be used in presenting the plural formation, the agreement of adjectives, etc."

"I never repeat the pupil's mistake in his grammar. I simply use the grammar correctly in his sentence. Quite easily he sees his mistake and gives a sign of recognition. I never allow a child to be

interrupted when trying to say something in Spanish. After the first year I put up the sign at the Spanish room: 'Aquí se habla español.' It helps."

"It lends interest to the class work to let each pupil get up and ask the class the questions they have studied and let them call upon their associates to answer."

"When the difficulties of pronunciation have been removed, and the students understand the simpler constructions, I like to give them a simple reader—fairy tales, or anecdotes which can be dramatized. Then we study the stories, and retell them, and act them out, and make up similar ones."

"In the reading of the literature, I should endeavor to present it as such, as much as possible. Literary appreciation, discussion of the author and his works should find a place. I should emphasize the fact that Spanish literature was written to be enjoyed, not to be used as translation exercises by Americans."

"I do not believe that students derive very much benefit from the reading of texts selected from Spanish literature before they are familiar with literary forms in their own language. Students who have never acquired a taste for Fielding, Goldsmith, Eliot, Walpole, the Brontës, etc., etc., who cannot understand Spencer and Milton, and who are bored with Shakespeare, cannot be expected to appreciate the works of the best authors in a foreign language."

"There are many games I use with beginners, such as 'animal, vegetal o mineral'; a sentence game in which each pupil is one word in the sentence; game of proverbs; etc."

"I dramatize the 'Three Bears', 'The Three Wishes', etc. This helps to loosen the pupils' tongues and helps them to gain confidence in themselves."

"I let them learn to count by walking toward some object while counting their steps. When they cannot count farther they are allowed to let some one else try to reach the object."

"During the second year the organization, under the teacher's supervision, of a Spanish club, or the making of a Spanish newspaper concerning school events, would give further opportunity for the practical use of Spanish, and would create interest among the students who like to do something."

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## REDUCING THE NUMBER OF FAILURES

The average number of failures in the Spanish department has been high. This is specially true of the beginners' classes. What was the reason for this state of affairs? It was decided to investigate and determine the cause in order to remedy the situation if possible.

The investigation disclosed many interesting facts, but they all seemed to point to one as the chief reason for the large number of failures. It was found that it is a prevalent opinion among the students and teachers that anybody can learn Spanish. This is responsible for the majority of evils confronting the Spanish teacher. Chiefly to this idea are due the large classes and the correspondingly large number of failures. Few realize that, just like music and art require a particular kind of aptitude or mental fitness, so does the study of a foreign language. No one would think of teaching painting to one who is color blind, or singing to one who is dumb, yet many are being taught Spanish who are blind and dumb as far as the mental qualifications for language study are concerned. When all the teachers recognize this fact, the number of students who take up Spanish under the false impression that it is the easiest subject on the curriculum, and that anybody can learn it, will be greatly reduced and the general quality of the work improved in proportion.

It is necessary that the Spanish department should cease to be the dumping ground for all the failures of the general school system. It is a sad fact that many of those who are enrolled for Spanish have been failures in practically every other subject offered by the school. Up to the present, the majority of the students have looked upon Spanish as the last Star of Hope. This evil should be corrected if the quality of the work and the general standard of the department is to be improved and maintained. But how can this be done? There are two ways: by more consistent grading, and by the use of an elimination test that will prevent anybody from taking up the study of Spanish who is obviously unqualified to do so.

The investigation disclosed that there were a number of hopeless failures who should never have been allowed to take up the study of a foreign language. Such cases are unjust not only to the pupils who waste their time uselessly, but to the class whose general progress is retarded, and lastly to the teacher who is hindered by their presence. It is time that the teaching of Spanish should be put



on a business-like basis in order to cut out all possible waste of time and energy. In this age of efficiency, it is painful to observe the enormous waste of time, money, and energy spent in trying to do the impossible. The child who decidedly lacks the necessary qualifications for the acquisition of those details in language study which lead to a moderate proficiency and fluency in the use of a foreign language, such as close and accurate observation, the imitation of sound, and an easy memory, should be discouraged and if possible prevented from studying Spanish.

The question stared us squarely in the face. How could we cut the evil at its very root? An elimination test was decided on as the only means of determining who should be allowed to study Spanish and who should not. After some consideration it was decided to try out the Wilkins Prognosis Tests.

At the beginning of the term, therefore, one hundred beginners were taken and given the tests. Since this was a new experiment, it was decided to give the tests themselves a thorough try-out. Thus the experiment undertaken would serve two purposes: to determine the fitness of a student to take up the study of the language, and to establish the efficiency of the Wilkins Prognosis Tests for that purpose. The instructions given were carefully and minutely followed and all precautions taken to insure uniformity in the giving and in the grading. With this idea in mind the tests were all given by the writer, assisted by the different class teachers. No child who had any knowledge of Spanish or who had studied Spanish was allowed to take the tests. They were given during the regular recitation periods in four different classes without any previous notice. The results were very interesting.

It was assumed that if the prognosis tests had any real value there should be a correlation between the test average and the subsequent record made by the student. In order to bear out this assumption, no student was eliminated at the start. From the one hundred who took the tests, only those who failed were told their average and were advised to drop the course. In the majority of cases the student followed the advice and dropped the course voluntarily. There were some of those who failed, however, who continued the study. This gave us an opportunity to rectify whether those who failed to qualify in the tests would also fail in the term's work. The result of the tests were tabulated and filed.

At the end of the term each teacher was asked to make a report of the different students, giving their term grade and accounting if possible for any failure to correlate with the test average made by them wherever there was a difference. It was assumed that all those beginners who had made a high average on the prognosis tests should make a correspondingly high grade on their term's work. A general scale was adopted by which to determine whether a student had made a grade equal to the test average, below, or above it. It was found that the average of correlation was very high. Practically all of those who failed to qualify in the prognosis tests for the study of a foreign language failed on the term's work, while those making a high average made a correspondingly high record during the term. There were a number who were above their test average and a number who were below. But even here there is a decided correlation for the number of those making a record above their test average was almost equal to those making below, thus striking an average which accounts for individual differences. .

The prognosis tests consist of six separate tests, four to be given as group tests and two individually. Each test counts one hundred points if perfect. If a child averages sixty on each test, it gives him a total of 360 points and this is considered the minimum average. The following scale was used in determining the correlation :

All those making below 360.....should fail 0 on term  
 All those making above 360 up to 400.....should make 7 on term  
 All those making above 400 up to 500.....should make 8 on term  
 All those making above 500 up to 600.....should make 9 on term

The results of the tabulation showing the per cent of correlation between the test averages and the subsequent grade on the term's work were as follows :

Number correlating, 43 per cent.  
 Number above average, 14 per cent.  
 Number below, 25 per cent.  
 Absent, 7 per cent.  
 Dropped, 11 per cent.

Of those making below the average of correlation 8 were accounted for by their teachers who made comments such as "lazy", "idler", "absent often", etc. The results prove conclusively that the prognosis tests are a fair measure of the child's qualifications for the study of a foreign language.

The immediate results of the try-out was to reduce the number of failures, due to the fact that many of those who were advised to drop the course took the hint and did so. The results of the investigation clearly show that few mistakes will be made in eliminating at once all of those who make a failing average on the tests. By this means the number of failures will undoubtedly be reduced to a minimum and the character of the work will be improved. We are going to adopt the prognosis tests as a regular feature of the Spanish department, for the experiment shows that it will save the time of the pupil, the time of the teacher, and the time of the class; that it will improve the general character of the work; and that it will put the department on a purely scientific basis.

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## WHERE IS THE BEST SPANISH SPOKEN?

This brief article is an answer to the above question recently received by the writer from a teacher of Spanish.

It is generally agreed that the best modern Spanish or Castilian, as it has been more commonly called up to the present by Spaniards themselves, is spoken in Castile. Modern Spanish is fundamentally Castilian and the inhabitants of Castile are the ones that today speak the best Spanish. But Castile is a large and heterogeneous territory, comprising Old and New Castile, a region where there have always existed and where there still exist many slight diversities in speech. The best modern Spanish, we are obliged to say, therefore, is that spoken by the educated people of Old and New Castile. This is the most correct and best Spanish, and it does not admit the dialectic peculiarities of any special region. This is the Spanish language the pronunciation of which is characterized in the following words by Tomás Navarro Tomás, the greatest living authority on Spanish phonetics:

"PRONUNCIACIÓN CORRECTA ESPAÑOLA. Señálase como norma general de buena pronunciación, la que se usa corrientemente en Castilla en la conversación de las personas ilustradas, por ser la que más se aproxima a la escritura; su uso sin embargo, no se reduce a esta sola región, sino que, recomendada por las personas doctas, difundida por las escuelas y cultivada artísticamente en la escena, en la tribuna y en la cátedra, se extiende más o menos por las demás regiones de lengua española. Siendo fundamentalmente castellana, la pronunciación correcta rechaza todo vulgarismo provinciano y toda forma local madrileña, burgalesa, toledana, etc.; y siendo culta, rechaza asimismo los escrúpulos de aquellas personas que, influidas por perjuicios etimológicos y ortográficos, se esfuerzan en depurar su dicción con rectificaciones más o menos pedantes."<sup>1</sup>

The general answer to the above question is, therefore, the following: *The best Spanish is spoken in Castile.* But this statement has to be modified by saying that *the best Spanish is spoken by the edu-*

<sup>1</sup>*Manual de Pronunciación Española*, Madrid, 1918 (second and revised edition, 1921), Introducción, 4. Much more detailed information concerning this special point of the best pronunciation is contained in an article by the same author, *Lecciones de Pronunciación Española*, IV. *Concepto de la Pronunciación Correcta*, HISPANIA, vol. IV, pages 155-164.

cated people of Castile, for, as Navarro Tomás rightly points out, the peculiar dialectic traits of any Castilian region are not to be tolerated in what is now considered as correct, standard Spanish.

In view of these facts, it is not possible, therefore, to limit the territory where the best Spanish is spoken to any one province or region of Castile, although some Spaniards are inclined to believe that the best is spoken in Old Castile. There are, of course, historical reasons for this assertion. It is in Old Castile that Castilian developed in the IX–XII centuries. Later, however, Toledo became the center of Spanish life and culture; and since the end of the XVIth century Madrid has been the political and cultural center of Spain. As a matter of fact one finds in Old Castile today educated people who, in spite of their elegant Castilian pronunciation cannot avoid some dialectic peculiarities of their region that are not accepted in the correct, standard Spanish. In Burgos, for example, the post-alveolar *s* and the protracted final unaccented vowels may be mentioned among these local peculiarities.

The Old Castilian regions, however, have not abandoned the claims of centuries past and in Burgos and Valladolid, for example, one finds persons who faithfully adhere to the opinion that it is in their region or province that the best Spanish is spoken today. The claims of the *burgaleses* are very old. The land of the Cid and Fernán Gonzáles has not forgotten its ancient splendor and glory and they will for many years continue to believe that it is in the province of Burgos that the best Spanish is yet spoken.

It is interesting to note in this connection that the opinion that the best Spanish was spoken in Burgos seems to have been strong as late as the end of the XVIIth century. In his *Voyage d'Espagne* (1665) Antoine de Brunel, after giving us an interesting description of the city of Burgos and its vicinity says:

"On tient que ses habitants parlent le meilleur castillan de toute l'Espagne."<sup>1</sup>

<sup>1</sup>*Révue Hispanique*, No. 77 (1914), page 134. Note that this French traveller, like many others, calls Spanish *castillan*, whereas the grammarian César Oudin writing about the same time calls his grammar *Grammaire Espagnolle* (1660). The term *lengua española* instead of the older *lengua castellana* had begun to be used over a century before both in Spain and elsewhere. The language of modern Spain should now be called *española* and not *castellana*. See the excellent article of Ramón Menéndez Pidal, *La Lengua Española*, in the first number of our journal, *HISPANIA*, vol. I, pages 1–14.

There is one sound admitted in the pronunciación correcta española, however, that is peculiar to Old Castile, the palatal *ll*. In New Castile, the *ll* is pronounced generally as a *y* sound, even in Madrid. In Madrid and New Castile generally only the educated, careful speakers pronounce *ll* as a palatal. We must come back, therefore, to the answer first given to us by Navarro Tomás, namely, that *the best Spanish is spoken by the educated people of Castile*, no matter from what special region of Old or New Castile they may come. Or as Cervantes declared, speaking of the best Spanish:

"El lenguaje puro, el propio, el elegante y claro está en los discretos cortesanos, aunque hayan nacido en Majalahonda."<sup>1</sup>

From the XIIIth century when Castilian began to become dominant in Spain and when Alfonso el Sabio decreed that it should be the official language of his kingdom<sup>2</sup> until the present day the best Spanish has been spoken in Castile. Its cultural and important center was for many centuries Burgos and Old Castile; it is now Madrid and Castile in general.

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<sup>1</sup>*Don Quijote*, segunda parte, cap. XIX, quoted by Navarro Tomás in his *Concepto de la Pronunciación Correcta*, op. cit.

<sup>2</sup>"Él (Alfonso el Sabio) fué el primero de los Reyes de España que mandó que las cartas de ventas y contratos y instrumentos todos se celebrasen en lengua Española, con deseo que aquella lengua que era grosera, se puliese y enriqueciese." Mariana, *Historia General de España*, XIV, 7.

## A SUMMER IN SPAIN

The members of the Second Trip to Spain organized by the Instituto de las Españas en los Estados Unidos arrived in Paris early in July, 1922. The three days spent there were full of activity. Practically all the important places of interest were visited in a most pleasant and systematic way. But Paris was this time only a stopping place. Our hearts were set on Spain.

Leaving Paris in the early morning, we reached Biarritz late at night. Arrangements had been carefully made for our reception at one of the finest hotels of this beautiful water-ing-place. The weather was perfect, in fact everything was perfect and seen by us to perfection on one of the finest auto trips imaginable through the famous Basque country. From here we had our first glimpse of Spain. The next day we were safeguarded past the gorgeously uniformed officials of the Spanish customs. San Sebastián with its beautiful "playa" was all we had pictured it in our minds, but the hospitality of such a fine type of Spaniard as Captain Morales and his friends went far beyond our dreams. Burgos was next and words fail to describe its grand cathedral, the great organ and choir, and the beautiful service we heard there. But Madrid was our objective, the famous capital in which we were to spend the greater part of the summer in close association with Spanish life, customs, and study.

Our arrival late at night provided a fine opportunity to see the activities in the Puerta del Sol and the splendid boulevards of Madrid. At the Residencia we were welcomed and every arrangement was made for our comfort. The following day work was to start in earnest in the Summer Courses. These proved most interesting and practical. Under the direction of Professor Navarro Tomás, one of the finest and most distinguished intellectual men of Spain, the work was planned in a thoroughly systematic manner. He knew just what was needed. He and his associates spoke with such clearness and precision that almost unconsciously our ears became attuned to the language. Their lectures will continue to be an inspiration to us all.

The location of the Residencia on a hilltop, with its views of the great city and the distant mountains, was ideal. Every possible service was rendered us there at all times.

Week-ends and holidays were occupied in visiting places of interest nearby. The Escorial, immense and dark, monastery, library, picture-gallery, church, tomb—all the work of the ambitious Philip, stands out as one of the great sights. Yet this was only one; Segovia and its famous aqueduct; historic Toledo with its bridges and its magnificent cathedral; Alcalá de Henares, birthplace of the immortal Cervantes; La Granja, the Versailles of Spain,—all these remain in the minds of those privileged to visit them as experiences unequaled in any part of the world.

Madrid, with all its grandeur and its associations, cannot be mentioned without calling to mind the great Prado Gallery and its unrivaled collection of the Spanish Masters. Visits also to the Royal Palace and the Royal Armory and the detailed explanations given by the splendid specialist, Profesor Barnés, filled us with the real atmosphere. We had every opportunity to

see what is usually called the national sport of Spain. But full as the arena is at all times, the bull fight does not represent the spirit of a great part of the better class in Spain whose manifest desire for higher things, particularly music and art, speaks well for the future of this wonderful people.

In August our studies in Spain became more animated. Thirty-five strong we comfortably filled a special car placed at our disposal by the Spanish Railways and were off. Presently La Mancha received us with its enigmatic barrenness. Our eyes beheld the windmills of Don Quixote and forthwith the desert bloomed with fantasies more real than trees or flowers. How often in Spain were we reminded that fertility of mind and soil are seldom mated!

Our entertainment in Córdoba was in charge of the "Círculo de la Amistad," well named. A friendly welcome awaited us at the station and a concert and dance in the gay pavilion of the park of the Duque de Rivas, lasting till "las altas horas de la madrugada," gave us a foretaste of southern hospitality. One day in Córdoba, and what a day! The name of every street was eloquent of the great past. The Mosque was History itself unrolling its scroll over a long period—from the first columns spoiled by militant Mohammedanism from the elder civilizations, over the track worn in the Koran's sacred niche by centuries of devout footsteps, to the disfiguring transformations of Christian occupation. Then by way of the Bishop's Palace with lovely patio to the King's Stables where the phrase "fiery Arabian steed" became for us a reality. Best of all was the eager courtesy of the officer in charge and of the private valets of each noble stallion. Next the charming sister of Romero de Torres guided us through a remarkable museum, through her distinguished brother's studio and into the charming intimacy of her own home and garden. The "Círculo" welcomed us royally in its splendid club—(deleted by Volstead). That evening three gentlemen accompanied us to the border, explaining that it was a courtesy always paid to *Royalty*. The lovely trip in the cool of the evening was fragrant with jasmine we had received as parting gifts. Just out of Sevilla we leaned from the car windows and put on an impromptu concert for the benefit of the crowd at a small station. Their somewhat mystified appreciation spurred us on and on. The loudest applause was accorded "K-K-Katie" with "Yankee Doodle" a close second.

Despite the lateness of our arrival Sevilla welcomed us officially and we were not too weary to be charmed by the unique beauty of our hotel. Under expert guidance we explored the cathedral, the Alcázar, and the Indian Archives. We enjoyed the hospitality of the university; of the Condesa de Lebrija, noted archaeologist of gracious charm, worthy subject of Sorolla's brush; of the Ateneo whose members took us out to the ruins of ancient Itálica; of the splendid "Ayuntamiento" where we were "en casa," handling freely rare old books and manuscripts brought out for our express benefit and associating most pleasantly and informally with the mayor and his staff; and of Señor Sánchez-Dalp who welcomed us heartily to one of the most beautiful homes in Spain. Sevilla does not live alone in her glorious past; she faces forward. There are artists today to carry on the tradition of her Murillo. The Tower of Gold looks down upon a Guadalquivir being transformed to



meet the needs of modern commerce. In the park stand splendid permanent buildings in readiness for a great Spanish-American Exposition. Our farewell entertainment with its feasting and picturesque dancing and the drive home under the spell of the Andalusian moon were the last drop in our already overflowing cup of joy and gratitude.

And then down to tropical Málaga where we found grapes, luscious both before and after the wine press. One of the most delightful of our entertainments there was given by the López Hermanos in their famous "bodega." Mr. Bevan was our host at his model "faena de almendras." We enjoyed the charming hospitality of the American Consul and his wife at a tea. We drove along the shore of "Mare Nostrum" and at an entrancing dancing and bathing pavilion we had a dinner graced by such dignitaries as the mayor, the archdean of the cathedral, and the author, Anaya. Everywhere our connection with the "Junta para Ampliación de Estudios" won us friends. Noteworthy among these in Málaga was the archdean, Señor Marquina, whose home was a treasury of antiquities.

Loaded with gifts of Málaga wine, almonds, flowers, and books, we traveled through enchanted country to the Granada of our dreams. And truly we thought we were dreaming when we found ourselves met not only by the usual mayor and committee—how "mimados" we were becoming!—but also by a troop of nobly caparisoned steeds and riders in most picturesque costume who escorted our carriages to the very walls of the Alhambra. We never stirred in Granada without escort from this goodly company. A dance and moonlight view of the Alhambra were arranged for our first night. The mayor gave us a charming farewell "merienda" in a fairy garden of the gypsy quarter with a little girl to sing gypsy songs and the unsurpassable sunset view of the Alhambra and the Generalife.

The next day Andalucía was behind us—a gracious and cherished memory. At Madrid our own Señor Navarro Tomás awaited us at the station and our day with Residencia friends was a real homecoming.

At Zaragoza the name of the "Junta" was still "Open Sesame." In one day we gained an unforgettable impression not merely of the monuments of Zaragoza, but also of the proud unyielding spirit of the Aragonese and their heroic past. Moreover, we saw their progressive present exemplified in a splendid up-to-date medical school and hospital, and religious fervor still flaming at the shrine of the "Virgen del Pilar."

Barcelona was a happy surprise. One does not look for such a warm southern welcome in a huge, bustling, commercial city, cosmopolitan in its outlook, and with such revolutionary preoccupations. The Catalonians do everything superlatively well. We saw wonderfully equipped beach and forest schools for consumptive children, an art museum remarkably beautiful and suited to its purpose, where every jewel is embellished by its setting and the loveliest of all the lovely cathedrals of Spain.

So farewell to Spain! We have not tried to tell half we did; we could not express half of our appreciation of Spain and the Spanish. Our reception was nowhere of flamboyant, speechmaking, or perfunctory character but proceeded from pure geniality and unaffected cordiality. Our Spanish friend

who accompanied us showed genius not only in business but in human relationships as well. His friends became our friends and their friends too, and so on in widening circles. Friendliness is contagious and on such contacts internationalism may found hope. Even the glamour of Paris with the Opéra, the shops, and Versailles did not dispel our sorrow at leaving Spain when we were just beginning. ¡Hasta la vista, España de nuestra alma! Mientras tanto, ¡quédate con Dios!

Some of us went to Oberammergau. After a short but busy stay in Munich we rode through picturesque Bavaria until the cross-crowned Kofel of Oberammergau appeared. The next morning we attended early mass in the only church in town to see the participants in the Passion Play worship before performing their still more sacred duty of the day. Soon we were seated in the vast theatre. The enormous stage is divided into three parts. The central part, reserved for the tableaux, is in the shape of a Greek temple. On either side two arches lead into the streets of Jerusalem; to the right stands the house of the high priest Annas, and to the left that of Pontius Pilate. In the tableaux we easily recognized famous paintings: Ruben's "Descent from the Cross," da Vinci's "Last Supper," Hoffman's "Christ in Gethsemane." Anton Lang as Christ and Guido Mayr as Judas were the best actors. The morning performance lasted till noon. Promptly at two we were again in our seats for the prison, crucifixion, and resurrection scenes. There was no applause. The terrible reality of the performance was appalling. In solemn silence the people slowly left the theatre.

From Paris a number of us toured the battle fields in a comfortable auto-car, stopping at Soissons, Chemin des Dames, Berry au Bac, and Côte 108 and lodging at Rheims with its pitifully ruined cathedral. The following day Fort Pompelle, Chateau-Thierry, and Belleau Woods were visited. One day later we were on our way to New York.

The entire trip was marvelously managed by Señor Ortega and Professor Nunemaker. Through Señor Ortega's influence we had many advantages not usually enjoyed by the tourist. A description of our tour would be incomplete without expressing our heartfelt appreciation for his kindness, patience, and untiring efforts to please us.

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## THE LOCAL CHAPTERS

**NEW YORK CHAPTER.**—One of the most interesting meetings of the year was that of December 9, 1922, held at the School of Mines, Columbia University, at which an address on Pan America was given by Dr. Samuel Guy Inman, instructor in International Relations at Columbia University.

Mrs. Emma B. Pennock, a teacher in the New York High Schools, spoke at the January session on "Mi Puerto Rico." Mrs. Pennock was a teacher in Porto Rico for some years and was thus able to relate personal experiences among the new citizens of our republic.

At the meeting of February 10, Miss Catharine Haymaker of Adelphi College gave a talk on Guatemala, accompanied by an interesting exhibit of handiwork of that country.

No session of the local Chapter was held in March as the Association as a body joined with Columbia University and the Instituto de Las Españas in a reception in honor to the distinguished Spanish dramatist, Don Jacinto Benavente, at Earl Hall, Columbia University, the evening of March 19.

The New York Chapter celebrated the closing session of the year with a delightful dinner and literary program Saturday evening, June 9, at the Hotel Marseilles.

As the dinner ended, students representing nearly every high school in New York City joined the Chapter members in forming the appreciative audience of the Spanish playlet presented under the direction of Mrs. Pennock and the declamation of the five essays adjudged superior in the Chapter's preliminary contest. Mr. Lawrence A. Wilkins, director of Modern Languages in New York City High Schools, and Mr. William Barlow, president of the New York Chapter, spoke briefly on the aims of the Spanish contest and the year's accomplishments. The following officers were elected for the ensuing year: President, Mr. Manuel Andrade; Vice-President, Mrs. E. Pennock; Secretary-Treasurer, Juan Caballero.

**COLUMBUS CHAPTER.**—The Columbus Chapter of the American Association of Teachers of Spanish met Saturday, December 9, 1922, at the Chittenden Hotel. After several introductory remarks by President William S. Hendrix of Ohio State University Mrs. Santiago de Gutiérrez of Capital University gave, in Spanish, an account of the Summer School in Costa Rica.

During the past summer Mrs. Gutiérrez conducted a party of young women to Costa Rica, her native country, for the purpose of travel and study. The tuition at the university, as well as all traveling expenses in the country, were provided by the Costa Rican government.

The Misses Helen Terry and Emilie Schons of the faculty of Ohio State University, told the club of their past summer spent in travel through Spain and study at the Centro de Estudios Históricos.

Mr. Grismer and Mr. Graham, also of Ohio State University, addressed the club at an earlier meeting on their travels and experiences in Spain last summer.

Professor Antonio G. Solalinde of the Cenrto de Estudios Históricos,

Madrid, addressed the Columbus Chapter of the American Association of the Teachers of Spanish at a meeting and luncheon held Saturday, February 24, at the Chittenden Hotel. He spoke of the various problems confronting the Spanish teacher of today, placing special importance upon the necessity of emphasizing in all teaching, the cultural, rather than the commercial, value of the language.

Under the auspices of the graduate council of Ohio State University, Professor García Solalinde delivered three lectures during his stay in Columbus.

On Saturday, May 26, the Columbus Chapter held a short business meeting followed by luncheon at the Chittenden Hotel, Columbus, Ohio.

At the October session the following officers will be installed: President, Dr. W. S. Hendrix; Vice-President, Prof. Santiago Gutierrez; Secretary-Treasurer, Mrs. Helen C. Barr; Corresponding Secretary, Miss Emily Schons.

**KANSAS CHAPTER.**—El día de la lengua was celebrated by the Kansas Chapter by an all-day session at Lawrence, Kansas.

The reception of the morning was followed by a business meeting. Teachers' problems were considered in the morning program. Miss Agnes Brady of the University of Kansas conducted a demonstration class presenting a lesson on reflexive verbs. Miss Brady continued with a report on the cuestionario sent to the high schools of the state to ascertain how much is accomplished in the first year of Spanish. There followed an animated discussion as to whether it is possible to finish the present subjunctive, and a motion to the effect that it be finished was carried; Mrs. Rachel Shortt of Topeka and Miss Mary Harrison of Emporia read helpful papers on raising standards of teaching; "La Primera Disputa," was then presented by the pupils of Miss Warie Crawford of the Topeka High School. At the afternoon session the following program was given: Farce with puppets, Miss Garrett's pupils of the Kansas City High School, Kansas; Discussion of Galdos' principal characters, by Professor Owen; Art in Cervantes' Time, Señora Montiliu.

Much credit is due Miss May Gardner for the success of the dinner and the entertainment of the evening. There was a real tango dance by Miss Duncan and Mr. Solera of the local chapter, followed by a Spanish costume dance executed by pupils of the Westport High School, Kansas City, Missouri. The day's program concluded with an excellent presentation of Martínez Sierra's comedia, "Sueño de una noche de agosto."

**NORTH WEST CHAPTER.**—The North West Chapter of the American Association of Teachers of Spanish held its first meeting for 1922-23 Saturday, November 11, in Denny Hall, University of Washington. About fifty members were present, including the professors of Spanish at the University of Washington, Spanish teachers from all of Seattle's eight high schools, and a representation from Tacoma and surrounding cities. Rupert Eichholzer, president of the Chapter, presided.

The following officers were elected for 1923: Dr. George W. Umphrey, Professor of Spanish at the University of Washington, President; Miss Jeanne

Caithness, Everett High School, Vice-President; Mrs. Irons, Queen Anne High School, Secretary-Treasurer.

W. B. Henderson, foreign trade expert of the Seattle Chamber of Commerce, spoke of "The Importance of Spanish in Commerce." Mr. Henderson said the Spanish language was preëminently the language of foreign trade because of our commercial relations with fifty-two millions of Spanish-speaking people to the south of us.

Professor Medici de Solonni, University of Washington, gave an account of his impression gained during his recent visit to the City of Mexico, where he studied at the National University.

At the meeting of March 17, 1923, the following program was presented before a large and enthusiastic audience: *Some Impressions of a Summer in Spain*, Miss Lois K. Hartman, Stadium H. S., Tacoma; *Aims and Methods in Elementary Spanish*, Professor Charles Goggio, University of Washington. Professor George W. Umphrey, president of the Chapter, presided.

**TEXAS CHAPTER.**—At the May meeting the following officers were elected for the ensuing year: Miss Lillian Wester, President; C. M. Montgomery, Vice-President; Miss Sue Bunsen, Secretary-Treasurer; J. R. Spell, Corresponding Secretary.

Several meetings in the spring term were devoted to the study of the dramatic works of Benavente. Interesting and instructive papers were read by Mr. Qualia and Misses Schons, Garza, and Grace.

The following members of the Romance Language Department of the University of Texas have tendered their resignations: Dora Grace, Louise Kelly, Sylvia Ryan, and Ivan Messenger.

Miss Lillian Webster and Miss Dorothy Schons spent the summer in study at the University of Chicago; C. M. Montgomery taught during the summer session at Columbia University; Miss Nina Weisinger taught at the Lady of the Lake College in San Antonio; Miss Lilia Casis, professor of Romance Languages, spent the latter part of the summer in California; Miss Sue Bunsen and Mr. and Mrs. J. R. Spell visited in Mexico.

**LOS ANGELES CHAPTER.**—The fourth meeting of the Los Angeles Chapter was held April 28 in the Chaffee Union High School at Ontario. Before assembling in the library for the literary program, the members were shown over the beautiful buildings of the high school by some of the Spanish students. The principal speaker was Dr. Frederick E. Beckman of the University of California, Southern Branch, who gave an interesting talk on his trip to Spain. Miss Luz Lopez read a poem of Juan de Dios Pesa and Mrs. Groves sang some Spanish songs in a most pleasing manner. The last number was a short talk by our national president, Mr. C. Scott Williams, explaining the aims and purposes of the National Association.

A business meeting followed and the following officers were elected: President, Miss Kathleen Loly; Vice-President, Mr. C. D. Chamberlain; Treasurer, Miss Edith Johnson; Secretary, Miss Margaret Roalfe. After this session a delightful luncheon was served, and later a joint meeting was held with the French Section of the Modern Language Association.

One of the greatest opportunities of the year was afforded the Chapter on Saturday, May 12, when it was privileged to entertain the distinguished Pro-

fessor Antonio G. Solalinde, Secretary of El Centro de Estudios Históricos de Madrid, who was delivering a series of lectures at the University of Southern California. At eleven o'clock in the morning Mr. Solalinde gave a most scholarly illustrated address on "Alfonso el Sabio" in the auditorium of the Ambassador Hotel. This was followed by a luncheon in his honor in the Orange Room.

It is the custom of the Los Angeles Chapter to make of the last meeting of the year a "Romería" to some point of interest in Southern California. This year the "Romería" was taken to Pomona College in Claremont. At about 12 o'clock, June 2nd, several automobile loads of enthusiastic members were welcomed by Mr. and Mrs. L. O. Wright of Pomona College. A delightful picnic lunch was enjoyed after which Mr. Wright spoke informally of his experiences in Guadalajara, Mexico, where he and his wife had lived some years. A program followed prepared by students of the College which consisted of some Spanish and Mexican songs charmingly rendered, without accompaniment, by Miss Payne and Miss Mendoza, and a short talk by Mr. Francis Flynn, a first year Spanish student. Miss Merriman, president of the Chapter, then spoke and presented the new officers. She was followed by Mr. C. Scott Williams, national president, who spoke a few words about his plans for the coming year.

Before returning home, through the kindness of Mr. and Mrs. Wright, the members had an opportunity to visit some of the beautiful buildings of Pomona College, and as a fitting climax to a very happy day, to spend an hour or so in the home of our hosts talking about Mexico and examining the many interesting "recuerdos" brought by them from that country.

CALIFORNIA CHAPTER.—The Northern California Chapter of the American Association of Teachers of Spanish has held an interesting series of meetings during the first half of this year. Under the direction of the president, Miss Goddard, discussions of problems of teaching Spanish, talks on the necessity of better international understanding, and papers on modern authors were brought to the attention of the teachers. The final meeting of the year took the form of a lunch at the Castillian Cafe in San Francisco. Between courses the guests of honor, Senor Huidobro of Chile and Senor Zertuche, consul from Mexico, spoke in a very cordial and friendly manner. Music and some timely words from Dr. Espinosa completed the program.

The yearly election of officers was held at the time of the last meeting. Miss Lina Jacob, recently returned from a year of study in Spain, was elected president and Miss Lucy Hall, secretary-treasurer.

Through the year the programs have been such as to be of practical interest to teachers, as well as to keep clear the vision of the whole field of the study of Spanish in regard to its future place and influence.

Many teachers are not now taking advantage of the opportunities offered by this association in the variety of subject matter discussed, in the chances for friendships within the profession, and in the many opportunities to hear the spoken idiom. The meetings are held in Berkeley and in San Francisco and are easily available to a large number of teachers and of others interested in Spanish.

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## NOTES AND NEWS

On the 23d of April, 1923, the Instituto de las Españas held a Fiesta de la Lengua Española at Earl Hall Auditorium, Columbia University. Dr. Homero Seris, President of the Instituto, presided and the program of the day was as follows:

El Criado de don Juan by don Jacinto Benavente.

Award of the prizes of the Certamen Cervantino.

El Bien tardío by Narciso Serra, directed by Francisco González Peña.

El Españolismo de Cervantes by César Barja of Smith College.

Professor John D. Fitz-Gerald, who has been traveling and studying in Spain during the last year, gave a course of lectures on American Literature during the month of April last at the Centro de Estudios Históricos, Madrid.

At the Conference of Modern Language Teachers held at the University of Iowa, April 12 and 13, Professor Owen of the University of Kansas presented a paper on Conducting a Spanish Recitation, and Professor Heras of the University of Iowa gave a talk on the Quintero Brothers. On the evening of the 13th the members of the Spanish Club of the University of Iowa presented *Mañana de Sol* of the Quintero.

Professor Antonio García Solalinde of the Centro de Estudios Históricos, Madrid, who has been in the United States for one year, returned to Spain last August.

The Representative of Spanish in the Extension Department of Columbia University, Dr. Frank Callcott, has been instrumental in organizing, in co-operation with the Institute of Arts and Sciences of the University, a series of Spanish Evenings. It is expected that these will serve to supplement classroom instruction as well as furnish interesting and important information concerning the life and customs of the Spanish-speaking countries, and the part that has been taken, and is being taken, by them in international affairs. It is the intention of the Department to hold two such evenings each semester and to secure the best possible authorities for the event which will usually be in the form of a semi-popular address. Since this constitutes a supplementary part of the regular Spanish courses in University Extension, attendance is optional, but appropriate additional credit is allowed for papers presented by the students in their respective classes.

The first of these events, an illustrated lecture, "Sidelights on Spanish Life and Customs," by Mr. Lawrence A. Wilkins, took place on April 11. About 400 students and friends were present who were greatly pleased with the address and commented so enthusiastically on the possibilities of the enterprise that its future seems assured.

At a meeting of the New Jersey Modern Language Teachers Association held at Trenton on the 26th of April Miss Carolina Marcial Dorado gave an illustrated lecture on *La España de Hoy*.

The students of the Spanish and French classes of Knox College, Illinois,

began to publish last February an interesting bilingual weekly sheet. One side is La Giralda, in Spanish, and the reverse side is La Tour Eiffel, in French.

On the 17th of last March the Spanish students of the Evening Classes of Pasadena High School, together with the members of the Sociedad Mejicana Benéfica y Recreativa, gave a very successful presentation of Zaragueta at the Pasadena High School Auditorium.

Mr. Laurence D. Bailiff, Ph.D., Stanford University, 1923, has just been appointed Assistant Professor of Spanish at the University of Wyoming.

Miss Sylvia Vollmer of El Paso Junior College and one of the Associate Editors of HISPANIA has just been awarded a fellowship at the University of Toulouse, France, and will spend the year 1923-24 in France and Spain.

Miss Adeline Knight, formerly Instructor in Spanish at Sophie Newcomb College, New Orleans, Louisiana, died in Rome, Italy, on April 22, 1923.

A new and revised edition of Navarro Tomás' epoch-making *Manual de Pronunciación Española* appeared during the last winter. A German edition of the same was published by Teubner in Leipzig last spring with the collaboration of F. Kruger, *Handbuch der Spanischen Aussprache*.

Nazi

Mr. G. Moldenhauer, Ph.D., Marqués de Monasterio 8, II, iz., Madrid, very highly recommended by Profs. Voretzsch and Pietsch, offers to make copies and collations of Mss., or any kind of investigation in Madrid, Simancas, or any place of Spain.



## BRIEF ARTICLES AND ANNOUNCEMENTS

### UNA CARTA DE NUESTRO PRESIDENTE

Agosto 25, 1923.

Mi querido doctor Espinosa:

Acabo de volver con mi grupo de excursionistas de la ciudad de México donde asistimos a las sesiones de verano de la Universidad Nacional. Se encontraron reunidos allí unos 330 estudiantes, en la mayoría americanos. Como todo salió con éxito brillante y como ya tengo el hábito californiano de "boost" (no embustear sino em-boost-ear) toda cosa buena, deseo informar a los lectores de HISPANIA de lo que es esa escuela de verano. Ya que tenemos renovadas las cordiales relaciones políticas con esta República hermana, creo que para el año próximo habrá una concurrencia el doble o el triple de la de este año y se multiplicarán también los cursos ofrecidos y las oportunidades para el estudio.

Hubo cursos en español para los principiantes y para los más avanzados. No faltaron los cursos regulares en literatura, poesía y fonética bajo la dirección de los señores Heras, León Felipe y Gamboa; pero los trabajos más interesantes tenían que ver con el arte, la historia, la música y la arqueología de México y de Hispanoamérica y estos cursos era los más populares. El señor director, Pedro Henríquez Ureña, es un maestro de grandes dotes intelectuales y su trabajo sobresalía en interés y provecho. Se dieron certificados acreditando el trabajo de los que sostuvieron examen.

Había amplia oportunidad los sábados y domingos para excursiones a puntos foráneos y nunca nos cansamos de estudiar los edificios y las calles de la Capital. México no es ciudad de grandes comodidades pero es sumamente interesante y pintoresca.

El presidente Obregón nos obsequió una audiencia y el cuerpo estudiantil se congregó *en masse* en el salón de embajadores donde se le presentaron unas resoluciones de que más tarde he de hablar. Contestó el presidente en una feliz alocución manifestando la más cordial simpatía y el deseo de que este intercambio de estudios resulte siempre en provecho de la educación en las dos repúblicas.

El ministro de educación, José Vasconcelos, nos agasajó también con varios programas especiales en que participaron dos mil y más de los alumnos de las escuelas primarias y preparatorias.

Me encontré con algunos cofrades de nuestra Asociación, pero me dió pena notar que otros muchos no sabían siquiera de nuestra existencia. Tenemos que hablar más, mucho más, y "boost" en favor de nuestra organización. Tuve el gusto de saludar a consocios de Nueva York, Filadelfia, Detroit, Columbia, Des Moines, Tacoma, Tucson y Albuquerque. Sin duda había otros muchos allí que no llegué a conocer personalmente. De veras nos hace falta una insignia para que podamos reconocernos mutuamente. La Asociación debe ser una lazo de unión para crear amistades agradables y provechosas. México es

un hermoso centro de reunión y quisiera ver a centenares de nuestros consocios allí el próximo verano.

A Dios rogando y con la maza dando.

Muy sinceramente, su amigo que mucho le estima

C. SCOTT WILLIAMS

HOLLYWOOD HIGH SCHOOL

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### DISCURSO DEL SR. WILLIAMS

(Pronunciado en una recepción dada por los estudiantes de la Escuela de Verano al profesorado de la Universidad de México en la noche del día 8 de agosto de 1923.)

Señor Presidente, señor Ministro, señoras y señores del Cuerpo docente de la Universidad Nacional de México, Condiscipulos y amigos míos:

Estimo altamente la honra que se me ha conferido de hablar en representación de los estudiantes de la Escuela de Verano para dar la bienvenida, en esta ocasión placentera, a nuestros muy dignos catedráticos y a sus apreciables esposas. Nos es muy grato manifestaros de esta manera sencilla nuestro aprecio de los grandes esfuerzos que habéis hecho y que estáis haciendo para conducirnos un poco más adentro y hacernos cenocer mejor la lengua de Castilla y el espíritu, la índole y las costumbres de los pueblos hispanoamericanos, y sobre todo de México bajo cuyo pabellón hermoso y benigno nos encontramos reunidos aquí.

Creo que se pueden dividir los habitantes de los Estados Unidos en tres grupos: los que ya estamos aquí en México, los que están en camino para México, y los que están arreglando sus maletas para venir acá. Tengo muy presente cuantos vinieron en el grupo conmigo pero no sé a qué número reducido estará el grupo cuando llegue la hora de regreso. Y si las cosas marchan bien como todos esperamos, antes de la Navidad habrá una verdadera invasión de turistas yanquis, todos risueños y animados con el más vivo interés y simpatía para esta gran República en su marcha por el camino de la paz y del progreso.

Todos estos que han venido o que están por venir vienen porque tienen sed. Hay mucha sequedad en mi tierra, aun en tiempo de las aguas. Pero me apresuro a afirmar que la sed que tiene este grupo aquí no se ha de saciar de los productos líquidos de Monterey, Toluca u Orizaba. La presencia de este número tan crecido de estudiantes en México y de otros grupos en Cuba, Puerto Rico y España, persiguiendo sus estudios culturales y sociológicos durante los meses de vacación y a grandes expensas personales, indica la existencia de otra clase de sed, una verdadera avidez de conocer mejor los países y pueblos de habla española.

Una buena parte de este entusiasmo e interés se debe a los trabajos de tres sociedades cuyo objeto principal es fomentar y extender estas relaciones internacionales en el dominio de las letras. Son: El Instituto de las Españas de Nueva York, The Hispanic Society of America, y la Asociación Americana de Maestros de Español. Como soy miembro de las tres, temo ser tachado de injusto e ingrato si digo que una está haciendo más que otra en ensanchar estas relaciones amistosas entre los norteamericanos y sus vecinos al sur del Río Bravo. Pero no vacilo en afirmar que el influjo que está obrando más poderosamente en

tejer estos lazos de unión y simpatía son los maestros de escuelas y colegios que enseñamos el castellano a la juventud de América; y a este ejército, ya bastante grande, pertenece la mayoría de los estudiantes de esta Escuela de Verano.

Estamos completamente de acuerdo con los sentimientos expresados, hace muy pocos días, por nuestro lamentado presidente Harding, a saber: que las únicas miras del pueblo americano son que cada raza tenga amplia manera de obrar según su propio espíritu, sin trabas u obstáculos algunos por parte de otra nación. Y si es cierto lo que dice el lema de esta Universidad que "Por mi raza hablará el espíritu," es nuestro deber, como hermanos y vecinos, conocer mejor a los mexicanos, conocer su idioma y su literatura, su arte e industria, para comprender bien y apreciar debidamente el espíritu que os está impulsando en vuestro programa de educación y desarrollo nacionales. Y esto es precisamente lo que nosotros estamos haciendo, gracias a los muy buenos y diversos cursos que nos ofrecéis, por todo lo cual quedamos muy complacidos y muy agradecidos.

Los maestros de español en América hemos aprendido mucho, muchísimo, de la madre España por medio de la cooperación de la Junta de Ampliación de Estudios de Madrid, la cual nos ha enviado algunos de sus mejores catedráticos para dar cursos especiales en nuestras universidades. Daríamos la misma buena acogida a los miembros de este profesorado si pudiéramos veros entre nosotros. La voz de vuestro director, doctor Henríquez Ureña, no nos es desconocida y hemos tenido el gusto de escuchar al señor Belaúnde de la Universidad de San Marcos, Perú, al profesor Galvez de la Universidad de Chile y a algunos otros. Como vosotros nos habéis dado tan cordial bienvenida aquí, quisiéramos por nuestra parte veros algún día a todos vosotros en nuestra tierra para daros una prueba más de nuestro alto aprecio y más sincera amistad.

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### AMERICANIZING THE AMERICANS

Like all other teachers, I have tried various methods of service. I seem to have been most useful, perhaps, as a sort of a connecting link between ourselves and our Mexican residents. This has been done most strikingly by securing the presentation by local Mexican groups, in our high school auditorium, of dramatic and musical programs, then advertising them adequately, thus giving them a hearing before the English speaking students of Spanish and their friends.

Over a year ago, at a New Year's celebration of the local branch of the Sociedad Mexicana Benéfica y Recreativa, I found a group of Mexican workmen, under the direction of one of their own number, who had been an actor in Mexico, giving a really worthy presentation of Zorrilla's famous play, "Don Juan Tenorio." They consented to repeat it for us at the high school. Our superintendent of adult education, our newspapers, and some of the high school teachers of Spanish and Americanization workers cooperated in getting out a large audience. The spirited and artistic work of the players was a revelation to their hearers. The head of our Spanish department, who had seen a production of the same play recently in Havana, declared it inferior to the work of the Long Beach Mexicans. The Mexican musicians who furnished

the music for the occasion also became very favorably known. The Mexicans were grateful for the opportunity to demonstrate thus their ability to do something beside pick and shovel work.

This year they gave us a group of contemporary Spanish farces. Later a combination cast made up of Mexican players and of students from the Spanish classes of both day and evening schools, with one high school teacher, put on very successfully "Zaragueta," the popular comedy which is read in the second year of high school Spanish. This was repeated before an appreciative audience at Pasadena High School.

This school year I have taught on alternate nights, English to Mexicans and Spanish to Americans, and have encouraged my pupils to visit each other's classes. This has proven quite helpful and humanizing, particularly in the conversation periods. I was much pleased, recently, when my advance Spanish class asked if they might meet with one of the Mexican classes one evening a week for conversation. I hope that the combination of the two groups into one conversation class may prove an aid to greater fluency and spontaneity in the language with which each is wrestling. I am sure just the getting acquainted will promote that sympathetic attitude which should be characteristic of the true American spirit.

These two methods, that of enlisting local Mexican groups to demonstrate their superior ability along various lines, and of bringing together the Spanish-speaking students of English and the English-speaking students of Spanish, have been more helpful than any others that I have tried. They have brought about a somewhat general recognition of the literary and artistic abilities of our Mexican citizens and have resulted in a pleasant acquaintance between the two groups. One young Mexican gained a good position, and another, who was unable to attend night school, found a tutor of English, through the resulting contact.

HONORA DEBUSK SMITH

LONG BEACH, CALIF.

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### EL ESPAÑOL Y EL ALEMÁN

Según la opinión del Dr. Rodolfo Lenz los mismos hijos de alemanes aprenden el español más rápidamente y con menos esfuerzo que el alemán.

En las páginas 475-6 de *La oración y sus partes* (Madrid, 1920), el erudito director del Instituto Pedagógico de Chile hace una comparación de las dificultades de pronunciación y flexión que los niños encuentran cuando aprenden el alemán y el castellano.

El Dr. Lenz es alemán y habla las lenguas alemana y española con la misma facilidad. En Chile él ha tenido la ocasión de observar de cerca cómo los hijos de alemanes aprenden a la vez a expresarse en alemán y en castellano.

"Así como la pronunciación castellana — dice — ofrece muchas menores dificultades que la alemana con sus difíciles acumulaciones de consonantes, así se consigue también con facilidad la corrección en el uso de los sustantivos en singular y plural (siempre formado por la añadidura de -s o -es)

con las preposiciones que siempre expresan la misma variación de la relación del concepto. En alemán plurales falsos, construcción equivocada de las preposiciones (que pueden regir tres casos distintos y algunas, como en latín, rigen ya uno, ya otro), errores en las flexiones de declinación, ocurren a todos los niños hasta la época del colegio, aunque en su casa no oigan nunca lenguaje dialectal. Hay que ver cómo lucha el niño a los cuatro años de edad con los enredos del orden de las palabras. Al fin, el ejercicio constante vence todas las dificultades; pero las reglas que enumera la gramática destinada al uso de extranjeros, no las sabe ningún alemán por culto que sea, con excepción de los profesores. . . . Sin embargo, en libros de lingüística general los autores todavía hablan con una mueca de desprecio de las 'pobres' lenguas que han perdido las riquezas de las flexiones antiguas. ¡Cuánta ceguera!"

E. C. HILLS

UNIVERSITY OF CALIFORNIA

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#### AMERICAN HISPANISTS HONORED BY THE SPANISH ACADEMY

The following American Hispanists have been recently elected Corresponding Members of the Real Academia Española de la Lengua, the oldest and most famous of the Spanish Royal Academies:

| Professor J. P. Wickersham Crawford, University of Pennsylvania.

| Professor Henry R. Lang, Yale University.

| Professor Rudolph Schevill, University of California.

## REVIEWS

**Libro de Apolonio**, an Old Spanish Poem, edited by C. Carroll Marden (Elliott Monographs). Part I, Text and Introduction, Baltimore-Paris, 1917. Part II, Grammar, Notes, and Vocabulary, Princeton-Paris, 1922.

An earlier reviewer has very properly called the second of these volumes the year's most important contribution to Hispanic philology. In it Mr. Marden completes many years of study devoted to this text. The two volumes together constitute a monumental work of scholarship of which Romance scholars in this country have reason to be proud.

Marden's task was difficult. He worked from a single manuscript and encountered the most complex problems as to dialect, place and time of authorship, source, and prosody. The only one of these problems which it has been possible to solve with certainty is that of dialect. Nobody can read Marden's argument in Vol. II without agreeing that the Aragonese traces are due to a copyist and that the original dialect was Castilian. But it has been impossible to determine the author's exact habitat and hence to decide what *nuance* of the Castilian he employed. As to time, one can only say that the *Apolonio* belongs to "the general period of Berceo," somewhere in the middle of the thirteenth century. Marden finds his text closer to the Latin prose *Historia* than to the French metrical version. (The French rhymes are nowhere followed.) But the direct source is lost and may have been a prose rendering, Latin or French. All existing versions, then, are only remotely available as bases for emendation. The metrical question is very vexed. Hispanic philologists find themselves in a vicious circle. It is impossible to establish critical texts of metrical works without first proving certain principles of mediæval prosody, yet one cannot lay down prosodic rules with confidence until critical texts have first been established. Marden seems sound in rejecting the theory of *versificación irregular* for the *Apolonio*. The irregularities are not so great that they cannot easily be accounted for on the assumption of scribal garbling, and as the writers of *cuaderna vía* boasted of an exact syllable count, regularity seems the natural working hypothesis. The burden of proof lies on the other side. Marden does not positively state that synalepha exists in the *Apolonio*, but inclines to the belief that it did.

Confronted with all these difficulties, Marden prudently attempted little more than to give a diplomatic text of the old romance. His method is a model of wise conservatism. This text should be studied carefully by every rash emender who relies on intuition rather than on external criteria. Guess-work is rigidly excluded: "In the present edition of the poem I have aimed to reproduce the manuscript. When, however, the grammar, meaning, or rhyme indicate a scribal alteration, and when it seems reasonably probable that the correct reading can be deduced, I have emended the text. On the other hand, those corrections that may be regarded as hypothetical or alternative, and those which look to the correcting of purely metrical errors, are placed in the notes."

Even in the Notes (Vol. II) "with but few exceptions, metrical emenda-

tions are offered only when faulty meter in the poem is accompanied by other irregularities." The editor does not attempt an easy solution of every crux. He refrains from making many simple corrections which will occur to any reader and leaves unnoticed many badly garbled lines where one rash guess is as good as another. He here includes emendations previously proposed by Cornu, Hanssen, Staaff, and others. While Marden's prime object in doing this is merely to offer a convenient conspectus of the suggestions of these great scholars and does not necessarily make their emendations his own, it seems to the present writer that some of these corrections might well have been accompanied with a word of caution, particularly those of Cornu concerning the group *rey, ley, grey*. There are many scores of changes proposed, based on the assumption that these words were invariably dissyllabic for the original author and that when monosyllabic the scribe is to blame. As a result, Cornu emended a great many hemistiches which ring true, quite wrongly I think. I believe Fitzgerald's criticism of Cornu is sound (*Versification of the Cuaderna Via*, pp. 88-93). Marden in his Notes seems to accept double values for many other words (*muy* and *müy* and such verb forms as *tenía, teniá*, etc.). Is it likely that a thirteenth century poet who cared little for consistency and uniformity in matters of orthography and syntax was rigid in his application of a given metrical rule? Or should one deny him the use of syneresis altogether?

In his metrical introduction Marden is strangely silent on the matter of syneresis, though he inclines to admit synalepha. Fitzgerald, supported by Hanssen, denied Berceo the use of synalepha, though accepting syneresis. Now to the physiological phonetician who recognizes the "stress group" (in verse the "rhythmic group"), and not the word, as the unit, the distinction which definition makes between syneresis and synalepha is purely arbitrary. We are dealing with a single phenomenon, not two. One can with difficulty imagine either syneresis or synalepha existing apart from the other. To accept the view of Fitzgerald one must suppose the poet adopting a system of syllable counting contrary to the genius of his language, explainable, perhaps, on the theory that the *cuaderna vía* is a foreign importation. And if he did follow such an arbitrary system, he may have occasionally lapsed into synalepha in an unguarded moment. To admit synalepha without syneresis is even more difficult to understand, but though we lack an explicit statement on this point, a study of the notes suggests that Marden does not do so.

The most useful feature of Mr. Marden's book is the splendid glossary in Vol. II. This is worthy to stand on the scholar's shelf side by side with Menéndez Pidal's lexicon of *El cantar de Mio Cid*. Marden makes no study of etymologies, but cites numerous illustrative passages in which unusual words occur in other texts. Only those who have thumbed the wretched glossaries of Janer and Gayangos will appreciate what it means to have such a scientifically prepared word-list. We urgently need many more such glossaries to other mediæval texts and later works like the *Celestina* and *Don Quijote*. When this has been done, Hispanic philology will rest on a much firmer basis.

GEORGE TYLER NORTHUP

UNIVERSITY OF CHICAGO

**El ingenioso hidalgo Don Quijote de la Mancha**, edited with introduction, notes, and vocabulary by Daniel da Cruz and J. W. Kuhne, Miami University, xv + 173 + 66 pp. Allyn and Bacon, 1922.

The editors have courageously attempted the very difficult task of presenting Part One of the great novel in a form and within dimensions which are intended to make it available to classes of "beginners" in high schools and colleges. To this end, as the preface points out, the text has been boldly excised, the spelling and accentuation modernized, and the attempt made to explain in Notes and Vocabulary such points as might be expected to offer difficulty to this type of student. In general it may be said that the excisions have been made with care and judgment, although they have given rise to occasional inconsistencies, generally of small import. More serious is the omission on p. 88, ll. 14-15, which metamorphoses Cervantes from a good Catholic into a fatalist. Cervantes wrote "Pero la suerte fatal, que, según opinión de los que no tienen lumbre de la verdadera Fé, todo lo guía, guisa y compone a su modo. . ." The editors have omitted the words italicized, an unwarrantable liberty.

It may well be doubted whether it is possible so to annotate the Quijote as to bring either its language or its philosophy within the comprehension of the beginner. The editors have attempted nothing with the latter, properly enough. With the former, it must be admitted that they have not been conspicuously successful. Too often they have passed over in silence real difficulties (some of which have puzzled not merely beginners but learned commentators), to annotate, or rather to translate, passages which offer little or no real cause for hesitation. A case in point occurs on p. 71. The only note to this page is upon l. 16, which reads, "que pusieran pavor a cualquier otro corazón que no fuera el de don Quijote," and the note is, "*que no fuera el de*, except that of." On the same page the chapter heading, "De la jamás vista ni oída aventura *que con más poco peligro* fué acabada de famoso caballero en el mundo, *como la que* acabó el valeroso don Quijote de la Mancha," perhaps as bad a sentence as Cervantes ever wrote, is left to the student to interpret unaided and, also on the same page (l. 1), "No es posible, señor mío, sino que estas yerbas *dan* testimonio," etc., and (l. 3), "será bien que *vamos* un poco más adelante" are not noticed (*dan* is really indicative, an obsolete construction not now permitted — see the corresponding note in Rodríguez Marín's critical edition — while *vamos* = *vayamos* is an archaic but etymologically correct subjunctive). The following points, either of construction or translation, which are surely beyond the ability of the beginner to explain, are unnoticed:

P. 11, l. 2, "determinó *de* seguirle"; p. 13, l. 5, "se la abrió *por* cuatro" (= *en* cuatro); p. 13, l. 19, "*como* era loco" (= *que* era loco; see also p. 14, l. 6 and elsewhere); p. 14, l. 19, "aquellas . . . *a* quien" (*quien* with plural antecedent occurs frequently); p. 17, l. 4, "prometo *de*"; p. 17, l. 24, "*concluya* y *aniquile*"; p. 17, l. 27, "preguntó don Quijote *que* cuánto . . ."; p. 18, l. 14, *con que* (= *con tal que*); p. 19, l. 1, "tengo *de* hallar"; p. 19, l. 22, "*otros* cuatro criados" (*otros* = *además*); p. 24, l. 20, "sin que de ellos *no* se haga"; p. 24, l. 23, *con que* (= *con lo que*); p. 25, l. 2, "en *buen* hora"; p. 25, l. 2, *hurgada*



(sic) — the Vocabulary gives "*hurgada* see *hurgar*, to stir or poke"; the text should read *Urgada* (= *Urganda*); p. 28, l. 10, "no había *poder* averiguarse con él (= no había *medio* de averiguarse, etc.); p. 34, ll. 18-19, "Por cierto . . . que vuestra merced *sea* muy bien obedecido" (Cervantes occasionally prefers the present subjunctive to the future indicative after expressions like *por cierto*, *en verdad*, etc., a construction not now permitted); p. 36, l. 1, "que vió *del modo* que trataban (= *el modo de que*); p. 37, l. 12, "tan mientes *como* cristiano" (= *como soy*); p. 38, l. 2, "aventurarlo todo a *la* de un golpe solo" (*la* refers to *ventura*, not expressed but implicit in *aventurar*); p. 43, l. 7, "*porque vamos* luego" (= *para que vayamos* luego); p. 45, ll. 13-14, "ordenó la suerte . . . que *andaban* (= *anduviesen*); p. 51, l. 22, "y como al bizmarle *viere* la ventera"; p. 52, l. 21, "hoy está la más desdichada criatura del mundo" (*estar* = *ser* was becoming rare in Cervantes' day); p. 62, l. 17, "comenzó de *alancearlas*"; p. 63, l. 27, "con *que* curar a su amo" (should read *con qué* curar, etc. = *algo con que*); p. 63, l. 29, "propuso . . . *de* dejar a su amo"; p. 67, l. 5, "temblar como un *azogado*"; p. 69, l. 32, "haberle hecho" (= haberles hecho; not, however, a misprint); p. 70, l. 10, "mas sucedió otra desgracia *que* Sancho *la* tuvo por la peor de todas (= *tal* que S. *la* tuvo, etc.); p. 74, l. 34, *que* (= *para que*); p. 82, l. 27, "no hubo lugar de tormento" (the crime having been already established); p. 84, l. 8, "a los que Dios y naturaleza *hizo* libres"; p. 85, ll. 23-25, "querría y es mi voluntad que . . . luego os pongáis en camino y *vais* a la ciudad del Toboso"; p. 86, l. 1, "cada uno *por su parte*" (= por lugar diferente); p. 99, l. 2, "y *que* vió que Sancho se había ido" (= *y así que* vió, etc.); p. 102, l. 15, "y por aquí iba *escurriendo*" (= *discurriendo*); p. 104, l. 19, "y *creyese*" (the omission of *que* from the text has made this subjunctive all but inexplicable; restoring the *que* after *y* and going back to l. 8, we find that *creyese* is governed by *dijo* in the same manner as is *procurase*, l. 9); p. 126, l. 16, "dos días *eran ya* *pasados*" (*habían pasado*); p. 128, ll. 2-3, "y asegúrote . . . que tu salario *sea* pagado"; p. 137, l. 5, "y yo y *todo*" (= *y yo también*).

The following may be observed with regard to the Notes:

Page 3, l. 31, *Limpias*. The adjective (instead of the past participle) in the absolute construction is rare enough to deserve comment; p. 6, l. 4. The past *-ra* subjunctive is not "used for the conditional" but is the original construction; p. 8, l. 32. The conditional is not here used for the past descriptive; either *podría* or *podiera* is the normal construction; p. 10, l. 12, *hubo de decir* = *dijo*; p. 11, l. 16, *ninguno*. The note implies that *alguno* is usual or possible here, which is not the case; p. 11, l. 26, not "henceforward" but "thenceforward"; p. 13, l. 27, not "as much as you wish" but "as much as you can"; p. 17, l. 1, not "keep your tongue" but "hold your tongue"; p. 17, l. 18, not "I act like a miser" but "I do it because I am stingy"; p. 17, l. 22, not "to *pass* you through" but "to *run* you through"; p. 17, l. 29, *montaban* is not plural by attraction of its complement (see the corresponding note in Ford's *Selections from Don Quixote*) but because its subject (*nueve meses*) is plural; p. 22, l. 10, the ballad cited appeared first in *Cancionero de romances*, Antwerp, 1550 (Durán, no. 355). The four lines above (between ll. 8 and 9) are from another ballad, said to have been written by Jerónimo Trevino, and published

in Alcalá in 1598 (Durán, no. 1545). The editors seem to have confused the two, as did Cervantes; p. 23, l. 19, *algo más de noche* does not mean "completely dark," but "somewhat darker" (Cervantes wrote *algo más noche*); p. 24, l. 34, *Mirá* is not dialectical but merely popular; p. 28, l. 24, *díó orden en buscar* is not the same as *dió orden de buscar*. The latter would mean "he gave orders to seek," while the phrase in the text means "he set about seeking"; p. 28, l. 26, *llegó* is not for *llegó a* but for *allegó* = "collected"; p. 34, l. 3, not "may be" but "might be"; p. 35, l. 7 *a todo mi poderío*, not "if it takes all my power" but "with all my might" (see Vocabulary and compare Ford); p. 39, l. 2 *a no volverse*. The blow was not parried, but the sword turned in the hand so that the blow was with the flat instead of the edge; p. 40, l. 1, *corcovos* are not "kicks" (see the vocabulary); p. 45, l. 10, *echar sueltas* is not "to tie" but "to hobble" a horse (i. e., to tie the front legs together); p. 45, l. 12, *tomar mal siniestro*, not "to awake" but "to have" evil thoughts; p. 55, l. 31, not "from" but "upon"; p. 57, l. 10, *Feria de Sevilla*. Not the fair itself but that quarter of the city where it was held — a "tough" district; p. 64, l. 26, *garabato*. Not "fold" but "hook" (Rodríguez Marín in the corresponding note in the critical edition, gives the origin of the expression); p. 77, l. 13, not *de la ventura que* but *de la aventura que* (compare with the observation on "aventurarla a la de un golpe solo," p. 38, l. 2 above); p. 94, l. 16, *Quien ha infierno* is a part of Sancho's attempt at the Latin *Quia in inferno nulla est redemptio* and should have been italicized in the text; p. 94, l. 22, *una por una*, not "once for all" (Sancho was not going to stay in El Toboso) but perhaps "first of all"; p. 95, l. 34, *molde* has nothing to do with "print": *ir como de molde* = "to fit the case"; p. 111, l. 18, *que no es cosa de nada* = *que es cosa de nonada*, i. e., "a mere trifle"; p. 120, l. 22, *le* refers specifically to *lecho*, "would give him a bed fit for a prince"; p. 120, l. 30, *sobre comida*, not "during the meal" but "after dinner"; p. 127, l. 18, *a dos tirones*, not "hard as you may pull" but "easily" (see vocabulary); p. 142, l. 28, *un tanto*, not "a certain per cent" but "a certain sum."

In the Vocabulary I have noted the omission of the following words: *azogado*, *bacin*, *calar*, *capaz*, *contrahacer*, *cuajar*, *dado* (n.), *fiambre*, *fragante*, *minima* (n.), *relapso*, *siniestro* (n.), *tobosina*, *yelo* (from *helar*), *zoca*. *Ahincamiento* requires the meaning "distress" or "grief" (p. 127, l. 22); *amén de*, "except" (7, 28); *antecoger*, "to lead ahead" (70, 3); *batalla*, "army" (60, 10); *candéal*, "white wheat" (117, 16); *ceca*, the mosque at Córdoba; *cordal*, "wisdom tooth"; *envasar*, "to pour down, drink" (54, 29); *haber*, sometimes = *tener* (e. g., l. 15); *menudear*, "to rain blows" (46, 16); *pecador* = *infeliz* (47, 27); *poner*, "give" (3, 7); *quien* (of things), "what" (3, 11); *recibir* "engage, hire" (16, 6).

The following misprints have been noted, some of which are rather instances of failure to modernize consistently the spelling of certain words: p. 8, l. 31, for *que una pieza* read *que en una pieza*; 13, 13, for *se* read *si*; 14, 6, strike out comma after *Dijole*; 14, 7, strike out comma after *capilla* (see Rodríguez Marín's note); 14, 23, for *donde* read *adonde*; 16, 6, and 35, 20, for *recebir* read *recibir*; 24, 10, for *recebido* read *recibido*; 57, 5, for *recebido* read *recibido*; 64, 16, for *Qué* read *Que*; 72, 28, for *vee* read *ve*; 76, 14, for *que* read

*qué*; 77, 22, for *que* read *qué*; 89, 6, strike out comma after *que*; 100, 23, for *que* read *qué*; 103, 11, for *curato* read *curado*; 113, 25, for *compatriote* read *compatriota* (as in vocabulary); 118, 11, for *codo* read *coto*; 122, 20, for *no voy* read *yo voy*; 134, 28, for *callo* read *calo* (the lines on this page are inaccurately numbered).

NOTES: Note to p. 20, l. 13, for *que* read *qué*; 23, 1, for e. i. Carloto read hijo del emperador, i. e. Carloto; 36, 2, for *spured* read *spurred*; 74, 16, for 16 read 26; 96, 5, for 5 read 6; 109, 24, for 24 read 23; 116, 6, for 6 read 9; 143, 24, for 24 read 25.

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**La Batalla del Marne.** An episode of *Los Cuatro Jinetes del Apocalipsis* by Vicente Blasco Ibáñez. Edited with introduction, notes, and vocabulary by Federico de Onís. D. C. Heath & Co., Boston, 1920. xi + 201 pp.

The editor of this text makes no suggestion as to its proper place in the school or college course in Spanish, but after using it with a class, the present reviewer believes it is suitable material for fourth or fifth semester college students. The vocabulary is very extensive, the comparatively short text (119 pages) involving not less than four thousand words. As Professor Onís says, however, the words are not unusual, and for the most part are worth learning. For students who have reached a point in their study of Spanish at which they may profitably read contemporary fiction, this episode of the *Cuatro Jinetes* would seem to be excellent material.

The editorial work on this edition sets a very high standard. The introduction, which is written in Spanish, although short, contains a satisfactory amount of information about the life and works of the author, and, moreover, presents this information in a systematic and useable arrangement. The notes are exceptionally well chosen. Although *llevar* is listed in the vocabulary with the meaning of "have," there might have been a note on this auxiliary use, which occurs several times, first on page 6, line 30. No other note that would be necessary for a fourth semester class was missed in actual use of the book.

It is to be noted that the editor has commendably departed from the unsatisfactory plan of omitting from the vocabulary such words as are supposed to be known by the student from previous study. Also, he has been more than usually successful in giving exact definitions of words in the vocabulary. A few definitions, however, need revising. "Water" will not do for *abreviar* (35, 30), since it is used of a human being. The phrase *abreviado con cerveza* may be rendered "who was accustomed to drinking beer." *Arañar* (116, 19, and elsewhere) requires something in addition to "scratch"—perhaps "irritate"; *bullones* (66, 5) might be translated "folds"; "protecting" may be adequate for *protector* (65, 25), but "patronizing" would seem to fit the context better; finally, "united" will not do for *unidas* (83, 28). None of the dictionaries the writer has consulted gives the meaning it evidently has here ("smooth" or "still"); perhaps this use is due to French influence.

The following words have been omitted from the vocabulary: *adorno*, "ornamentation"; *barra*, "bar"; *bullo*, "mass," "indistinct shape"; *coronel*,

"colonel"; and *llamear*, "to blaze." Only three misprints were noticed: *roció* for *rocío* (8, 12); "barricad" for "barricade" (under *barricada*, p. 141); and "track" for "truck" (definition of *furgón*, p. 163).

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**Spanish Conversation and Composition**, by Pasquale Seneca, American Book Co., 1923; 30 lessons; text pp. 1-115; *opéndice de locuciones, modismos y refranes empleados en este libro* pp. 117-132; vocabulary pp. 133-188.

The size of the book is convenient for a year's work in third year of high school or second of college; it could also be used, in part, in a good second year high school class. The type is clear and the arrangement accessible. At the bottom of the pages are variants, and explanatory notes on idiom and construction.

The author has met the difficulties of putting life in a composition book by selecting thirty topics, as: *Trabando amistades*, *Un paseo*, *Los escaparates*, *De viaje*, *Sorpresas estudiantiles*, *Profesiones y oficios*, and treating them with lively, sustained dialogue. The idiom is always practical, always current. After the Spanish section of each lesson, there is a *cuestionario* in Spanish, and then a passage of English to be put into Spanish—sometimes in the form of a letter. In the *cuestionario* and English passage, the models of the Spanish original are carefully repeated, in changed wording. The material treated, the arrangement, are varied enough, the number of lessons sufficient, to afford excellent and full material for earnest classes. The author has evidently not worked from preconceived notions, but rather has kept in mind the needs of pupils. Thus the length of the book, the atmosphere, the choice of idiom all contribute to an awakened and sustained interest on the part of the pupils. The polite form of address is used in the early lessons; then, from lesson XXVII on, the author uses the intimate form—thus giving practice in both modes of address.

The text is a real contribution to the supply of composition books, and will be used with pleasure and profit.

A. A. SHAPIRO

## BIBLIOGRAPHY

### I. SCHOOL TEXTS.

**Don Quijote de la Mancha**, por Miguel de Cervantes Saavedra, edited by Daniel da Cruz and J. W. Kuhne, both of Miami University. xv + 239 pp. (146 text, 27 notes, 66 vocab.) Allyn and Bacon, 1922. \$1.00.

There is a short biographical introduction. The text is an abridgement of the original, interpolated stories and other parts being discarded to bring the work to a size suitable for school use. Certain gaps are bridged by a brief resumé in English. The text conforms in spelling and accentuation to the modern rules of the Spanish Academy. There are 13 illustrations which are reproductions of the drawings of Gustave Doré.

**Brief Spanish Grammar**, by M. A. DeVitis, of the Fifth Avenue High School, Pittsburgh, Pa. xxvii + 257 pp. Allyn and Bacon, 1922. \$1.40.

The introduction contains information about the alphabet, syllabification, orthographic changes and a list of classroom expressions. The main part of the book contains 57 lessons. After each group of four chapters is a review lesson. The explanations and rules are in English. Where conjugations of verbs are given the meaning of each person is supplied. Each lesson begins with a Spanish quotation and ends with translation and drill exercises in Spanish and English. Appendix I contains numerals, an explanation of the uses of tú and vosotros, the familiar imperative, and tenses omitted from the lessons, i. e., the past anterior and the future subjunctive. Appendix II is devoted to verbs, and contains, in addition, 7 pages of short poems for memorizing. There are 2 vocabularies. The volume contains 24 pictures and 4 maps.

**Fortuna-Tony**, por Enrique Pérez Escrich, edited by M. A. DeVitis. xii + 154 pp. (52 text, 22 notes, 34 appendices, 46 vocabularies.) Allyn and Bacon, 1922. 80 cents.

The introduction contains a page of biographical matter and three pages concerning the dog in literature. At the foot of each page meanings are given in Spanish for words occurring in the text. The explanatory notes at the end of the book are in English. Appendix I is devoted to verbs (16 pp.). Appendix II contains composition exercises and questions in Spanish for conversation (11 pp.). Appendix III consists of 5 pages devoted to a study of the subjunctive and 2 pages of composition exercises on the subjunctive. There is a Spanish-English vocabulary for the text and an English-Spanish vocabulary for the composition exercises in Appendix III.

**Platero y Yo**, por Juan Ramón Jiménez, edited by Gertrude M. Walsh of the North High School, Columbus, Ohio. xv + 136 pp. (92 text, 11 notes, 33 vocab.). D. C. Heath & Co., 1922. 84 cents.

There is an introduction in Spanish concerning the author by Federico de Onís, the general editor of the series of "Contemporary Spanish Texts." The text consists of selections from the original work, divided into 32 brief chapters. Each chapter is accompanied by a group of exercises—a "cuestionario," a suggestion for the review of some specific point of grammar, materials for drill upon the specific point, composition exercises, and frequently a "redacción," which is a list of expressions drawn from the text which the pupil is called upon to use in writing an original theme. The book contains a reproduction of a portrait of the author and numerous drawings by Maud and Miska Petersham.

**El Final de Norma**, por Pedro de Alarcón, edited by Santiago Gutierrez and E. S. Ingraham, both of Ohio State University. ix + 304 pp. (166 text, 30 notes, 45 exercises, 63 vocab.) Henry Holt & Co., 1922. 96 cents.

The introduction contains a short sketch of the author's life and works. There is a group of exercises based upon each chapter, consisting of a cuestionario, a composition exercise, and a drill exercise, emphasizing some point of grammar and providing an exercise in which blank spaces are to be filled in, or infinitives are to be changed to fit the context.

**El Tesoro de Gastón**, por Emilia Pardo Bazán, edited by Elizabeth McGuire, formerly of the University of California. xiii + 239 pp. (134 text, 9 notes, 13 exercises, 83 vocab.) Henry Holt & Co., 1922. 88 cents.

The introduction contains a brief account of the career of the author, in English, as well as Juan Valera's estimate of the book, quoted in Spanish. At the head of the notes is a list of irregular verbs that occur in the text. The exercises consist of 15 groups of questions in Spanish, divided according to chapters, besides 22 "Temas generales," which are suggestions, in Spanish, for compositions, and in addition, 5 "Cuestiones que discutirse."

**El Aboleño**, por Manuel Linares Rivas, edited by Paul G. Miller, formerly commissioner of education of Porto Rico. xvi + 124 pp. (66 text, 13 "ejercicios prácticos," 13 notes, 32 vocab.) D. C. Heath & Co., 1923. 80 cents.

This book is one of the series called "Contemporary Spanish Texts," and contains a critical introduction, in Spanish, by the general editor, Federico de Onís (8 pp.). The work itself is a comedy in 2 acts. The exercises consist of questions, in Spanish, grammar drills of varied types, and composition exercises. Besides the explanatory notes for the text there are 4 pp. of notes, in Spanish, about authors mentioned in the introduction. The vocabulary covers the critical introduction as well as the text.

**Contigo Pan y Cebolla**, por D. Manuel Eduardo de Gorostiza, edited by Arthur L. Owen, of the University of Kansas. xvi + 180 pp. (105 text, 34 notes, 41 vocab.) The Macmillan Company, 1923. 96 cents.

There is a biographical and critical introduction, in English, by the editor (6 pp.). The text is a comedy in four acts.

**Practical Spanish Grammar for Beginners**, by M. E. Manfred, of the Richmond Hill High School, New York City. xv + 455 pp. Charles Scribner's Sons, 1923. \$1.48.

There are 46 lessons. The plan of the lessons is as follows: material, in the form of Spanish sentences, for presenting the grammatical point of the chapter; questions and answers, in Spanish, for drill on the point; a "lectura" about daily life and experiences; grammatical forms; rules and explanations, in English, of the grammatical point; and varied exercises, in Spanish, followed by a composition exercise in English. There is a Spanish-English vocabulary at the end of each lesson. There are 4 appendices. Appendix I (24 pp.) deals with pronunciation. Appendix II (3 pp.) deals with punctuation. Appendix III (23 pp.) contains varied conversational material. Appendix IV (58 pp.) is a summary of grammar. There are Spanish-English and English-Spanish vocabularies, and an index. The book contains 15 illustrations, most of which are drawings of familiar scenes, such as "Nuestro comedor," with numbered objects.

**Libros y Autores Clásicos**, por César Barja, of Smith College. 543 pp. The Vermont Printing Co., 1922. \$2.50.

The work, which is intended as a text-book, is entirely in Spanish. It begins with a study of the Spanish epic and goes to the end of the 17th century. There are 33 chapters, each accompanied by 1 or 2 pages of notes, mainly bibliographical. The book is one of the "Standard Spanish Series" of which Mr. J. Moreno-Lacalle is editor.

**El Español Práctico y Comercial**, by R. Massé and A. Aparicio, of the Escuela Internacional de Idiomas, Barcelona. 167 pp. Published by the Escuela Nacional de Idiomas, 1920. Agent in the U. S. A. Alphonse Roche, Litchfield, Conn. \$1.25.

The first 2 parts (107 pp.) contain 30 lessons, each containing a vocabulary, grammar rules, in English, a "Lectura y preguntas" exercise, a group of paradigms and a composition exercise. There are a few short poems and dialogues in part 2. Part 3 (27 pp.) deals with commercial correspondence and contains an English-Spanish vocabulary. At the end of the book are 27 pages of verbs. The first 2 parts contain many drawings upon which the vocabulary is based.

**Trozos de Castellano**, arranged by Carlos Castillo, of the University of Chicago, and Jane C. Watson, of the University of Illinois. v + 131 pp. (90 text, 40 vocab.) Henry Holt & Co., 1922. 72 cents.

There is a preface containing suggestions for the use of the book. The text consists of 19 selections in Spanish—short stories, extracts from "Gil Blas de Santillana," fables and a few short poems. Accompanying each selection is a group of exercises, each group consisting of a word-study in Spanish, idioms from the text with meanings in Spanish, a "cuestionario" and a "Tema" in the form of a suggestion for a free composition exercise. There

is also an "Ejercicio gramatical," in Spanish, with materials for drill on difficult points of grammar. The volume is a "Direct Method" book.

**Short Stories**, by Antonio de Trueba, edited by John Van Horn, of the University of Illinois. xxxvii + 229 pp. (138 text, 91 vocab.) Benj. H. Sanborn & Co., 1922. \$1.12.

There is a short preface (2 pp.) and an introduction, in English, by the editor, of a biographical and critical nature. The text consists of five of Trueba's short stories, "La Imitación," "Querer es poder," "La mujer del arquitecto," "Crispín y Crispiniano," and "El maestro de hacer cucharas." There are explanatory foot-notes in English. The illustrations, twenty in number, consist of original drawings by Ángel Cabrera Latorre.

**Marcela o ¿A cuál de los tres?** comedia de Manuel Breton de los Herreros, edited by William S. Hendrix, of the Ohio State University. xviii + 221 pp. (169 text, 52 vocab.) Benj. H. Sanborn & Co., 1922. \$1.12.

The introduction, by the editor, consists of a biographical sketch, an explanation of the type of comedy to which "Marcela" belongs, a list of verse forms and a bibliographical note. There are occasional foot-notes. The illustrations consist of ten drawings by William J. Norris.

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### SPANISH—ITS VALUE AND PLACE IN AMERICAN EDUCATION

Such is the title of the book of 88 pages issued by the Committee on Information. Though the committee and the publication were authorized at the last annual meeting, the labor of preparation was so great that it could not be finished sooner. The purpose of the book is to supply all persons interested in education with information concerning Spain, Spanish America and the value of the Spanish language to North Americans. Members of the Association of Teachers of Spanish are urged to assist the distribution. How to do this is explained in an advertisement in this number of HISPANIA. In cities where there is a chapter of the Association it may be advisable for the chapter to undertake the distribution locally. The secretary-treasurer is prepared to quote a special price to chapters purchasing 100 copies.



# HISPANIA

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## **AIMS AND METHODS IN THE TEACHING OF ELEMENTARY SPANISH**

Did you ever find yourself, O reader, astray on a road leading you did not know where and, after having chosen and followed it, at the end you found, much to your surprise, that you were no farther than your starting point? If you have, then you would not be amazed if after reading what follows you should find nothing but what has already been said time and time again and therefore nothing which is perhaps unknown to you. The writer does not pretend at all to offer something new, but merely to make a few suggestions and to state his own personal view, and, consequently, whatever he may say he frankly admits to be not the result of a rigid investigation and research on the subject, but the outcome of his own personal observation and experiences. With this preliminary statement understood, the following question may indeed be properly asked:

What then is the purpose of our teaching the Spanish language, or if you will, of any foreign language, for the question can be applied not only to Spanish but to any other modern language as well? Is it merely to enable the pupils to speak it, and to understand it readily when spoken to them? Or is it primarily to enable them to acquire in so far as it is practicable a fixed and correct idea of the construction of a simple Spanish sentence, and therefore of grammar, so as to make it possible for them to express and write correctly a Spanish sentence in addition to their being able to read with ease in that language? It is generally accepted, I believe, that it is neither of the two but, in so far as possible both of them and neither, therefore, can be entirely neglected. To expect to speak correctly without a fairly good grammar foundation is, of course, impracticable, and, knowing the grammar, to wish to speak without ever having had any training in the spoken language meets with no better success. But how can both these aims be attained? No one surely will ever attempt to say: Follow this or that method and there is your answer and your success

assured. Circumstances and different conditions, it cannot be denied, alter more or less each and every case.

The so-called *Direct Method*, for instance, which in reality is the one and perhaps the only one best adapted in so far as acquiring a speaking ability is concerned meets, it must be admitted, with but few special exceptions, with serious difficulties as to its real success, when the existing undeniable conditions be considered,—a recitation period a day of less than fifty minutes in most cases, for five days, and an atmosphere for the remaining part of the day other than that of the foreign language studied. As to the reading ability acquired through it, the results also indeed may be questioned. In fact, two or three years of study of a foreign language taught by the Direct Method and under existing general conditions can give the pupil but a rather small and limited vocabulary—an everyday vocabulary perhaps—but so small that his reading ability may be practically negligible from the point of view that he will undoubtedly have serious difficulties in reading books by the best authors, ancient or modern, which contain a wide and a rather chosen vocabulary.

As to the old grammar method formerly used, experience, as we all know, has shown it to be faulty from several viewpoints. The most one can do, therefore, with respect to methods, is to offer a few more suggestions which may perhaps be helpful towards approaching somewhat the right solution of both these problems, and this is all this paper can venture to do. Speaking is in itself interesting and great is the satisfaction indeed one experiences when one finds himself successful in making himself understood, although in a broken language, by those who are really acquainted with the language. To speak brokenly, however, is not, to be sure, the purpose of any one endeavoring to study a language, but no one, of course, can hope to speak correctly without a knowledge of the grammar. Grammar must, consequently, be studied. The study of grammar for grammar's sake is, for most persons, as we all know, a tiresome undertaking. This being the case, it behooves us teachers before anyone else not to look upon grammar as such, but with a benignant eye, to enjoy it as a chemist, for instance, enjoys watching the different reactions that take place in the mixture of his substances, and to find real delight in it because it is only by doing so that we can make it interesting to those who under us strive to master it. But how can we arouse a liking for it? By making it live as we live and the language studied lives. It is not by

making our pupils learn rules or a fixed set of examples by heart that this result is obtained. It is by making the thing stand out as clear as crystal before them so that there can be no misunderstanding on their part. The things we enjoy most are those we understand best, and so grammar must be understood to be really appreciated. It is not, therefore, by giving the pupil the rule in so many words and by assigning a set of exercises to study in which he must apply those rules that his interest in grammar can be awakened. It is by his understanding the rule first through his formulating it in his own words from the simplest striking examples possible illustrating the grammar principles we wish to impart to him. To illustrate what I mean:

When studying the object personal pronouns, I never tell them at the outset the position of these object pronouns in a sentence and then write the illustration. On the other hand, I first write a list of the personal pronoun objects, both direct and indirect, on the blackboard and tell them, "These are the object personal pronouns and these are their corresponding English equivalents." Then I take a sentence such as this: "I have a book." They know how to translate this simple sentence and they all say: "Tengo un libro."

Then I say: "Now let us take the sentence, 'I have it.' For what does 'it' stand?"

"For 'book'," they reply.

"What, therefore, is 'it'?" I ask, and the reply in most cases is:

"'It' is a pronoun."

"What gender is 'it'?"

"'It' stands for book, book is masculine and, consequently, 'it' is masculine," they say.

"What number is 'it,' singular or plural?"

"'Book' is singular, and, therefore, 'it' is singular," is their reply.

"Now, then," I ask, "What kind of an object is 'it,' direct or indirect?"

"Direct object," they answer. (They having been told, when the list of conjunctives was put on the blackboard that the Spanish indirect personal pronoun object, which contains in itself the preposition, is always equivalent in English to the preposition *to* expressed or understood, plus a personal pronoun; and that the English direct object always answers the question, 'whom' or 'what'?) "Which then is the direct object masculine singular in Spanish corresponding to 'it'?"

"Lo," they say.

"Now then, how can the sentence be translated?"

Undoubtedly they say: "Tengo lo."

"No," I say to them, "it is not 'Tengo lo,' but 'Lo tengo.'" And I write this sentence on the blackboard. When this is done I ask them, "Who can give the rule as to the position of the direct personal pronoun object in the sentence?"

They will look at the sentence and say: "It comes before the verb."

"Now how can you make that sentence negative?"

They know that *no* placed before the verb is used to form the negative and they will surely say: "Lo no tengo."

And I at once: "It is not 'Lo no tengo,' but 'No lo tengo,'" and I write it on the blackboard. "What then is the rule as to the position of the direct personal pronoun objects?"

They will say: "They come before the verb and next to the verb."

When this is done I write the sentence "He sees me," and if they do not yet know the verb form for 'sees' I tell it to them, and I write on the blackboard 've.' I then have them translate my sentence, and they say, "Me ve." I then have them use the other pronouns with the verb "Ve"—negative, interrogative, and negative-interrogative—so as to fix better in their minds the rule which they themselves have derived as to the position of these object pronouns. They have thus learned the position of the direct pronoun objects without ever having seen the grammar, and unaware of the task which was being put before them at the outset.

By the same process I explain the position of the indirect object pronouns in a sentence and then the position of two object pronouns, one direct and the other indirect, with respect to each other.

Grammar, then, must be made understood to the pupil before any assignment in it can be made. If this is done the pupil will find pleasure in studying his lesson; will, therefore, come to school better prepared, and a great amount of time is, as a natural result, saved in our class instruction, and by far a greater amount of work is covered in the classroom than otherwise. The principles involved in the lesson having been mastered we are now ready for the exercises. As things we write remain more impressed on our minds it is extremely essential that the pupil make as few mistakes as possible in writing. This can be better accomplished by never having the pupil write any part of the exercise before it has been done orally in class. Other advantages of

a system such as this, besides making it possible for the pupil to avoid mistakes, are evident. It makes the student master his vocabulary; it offers the opportunity for speaking, and hearing the spoken language, and for correcting a faulty pronunciation. It gives the final touch to the points in the grammar as yet misunderstood by clearing up such a misunderstanding in the mind of the pupil before he starts to write. When the exercise has thus been gone over orally the pupil should be made to write it for the following time with an additional assignment of a part or all of the next lesson, to be prepared orally, depending on the amount of grammar to be covered during a given time. This written exercise should never be written on the blackboard, in order to avoid impressing on the mind of the pupils mistakes which sentences thus written may contain, but should be corrected by the teacher, by merely underscoring the mistakes, and should then be returned to the pupil requiring that he make the corrections needed on the opposite side of his exercise book by writing, not simply a single word, but the entire sentence in which the mistake occurs. By so doing the pupil will be compelled to clear up his difficulty by himself, further and special explanation being given him by the teacher only if, after making the correction, he still fails to get the proper form.

By mere consideration of what has been said, it stands out clearly that each written lesson is gone over four times:

- (1) When it is prepared to be done orally in class
- (2) When it is done orally in class
- (3) When it is written
- (4) When the student makes the necessary corrections

The advantages of such a method with respect not only to written but also to oral work, since, with the exception of the grammar explanation, the pupil has been obliged to hear and to use constantly the language studied and not his native tongue, are obvious and need no further comment.

As for additional practice in hearing and speaking the language, the teacher should always read the foreign text aloud to the pupils who, with book closed and from hearing only should translate it into English, and when this is done questions based on the text should be asked by the teacher and answered by the pupils in the foreign language studied.

In doing the work thus far outlined, too much time is often wasted waiting for the pupil to recite. This generally and naturally diverts

the attention of the other pupils, who unconsciously come to feel that the one reciting and the teacher are the only persons concerned in the work and, consequently, their minds wander elsewhere. This may easily be avoided and a constant coöperation of the entire class obtained, interest awakened, better scholarship promoted, and the students' pride stirred, if the teacher uses a system of cards, one card for each pupil, arranging them after the name is called out in, say, three or four different piles, so that when put together the cards are necessarily mixed and in such a way that the pupil is not able to guess when his turn to recite will come again. The secret of this card system does not entirely consist in this shuffling of cards, but primarily in the rapidity with which these cards are used, and in the certainty that each pupil has a chance to recite at least more than once during the period. When a pupil is thus called, if he hesitates in the least, makes a mistake, or does not have the proper place, the next card should be immediately called out and as soon as the same thing happens with the second pupil a third should be called, and so on until the lesson is correctly and entirely covered. Students feel hurt when they are thus passed over time and time again; they feel ashamed if they are constantly unable to recite, and they will at once make an extra effort to pay greater attention, to study more to prove themselves equal to the task put to them, and not be at all inferior to their mates.

Since I am dealing with grammar I cannot leave it without mentioning the verbs, which are the real backbone of the language and which, together with the personal pronouns and the possessive adjectives and possessive pronouns, present the greatest difficulties to the pupils and constitute with them those grammar principles which, in my opinion, ought to be emphasized the most.

Verb learning should begin at the outset. Since *haber* is the only auxiliary verb used in Spanish, I start with the present indicative of *haber*, and this having been learned, I give them the Imperfect Indicative. Next, I have them memorize the Present Indicative of each of the three conjugation verbs. After these are mastered I ask them to give me the present indicative of the verbs *hablar* and *comer*, and write them on the blackboard. I then ask them to pay special attention to what I am doing and proceed as follows:

- (1) I change the ending (o) of *hablo* to (a)
- (2) I cross out *hablar* and write under it *com* and *viv*
- (3) I have them conjugate the verbs *comer* and *vivir*, pointing out to them:

- (a) That the tense they were then giving was the present subjunctive of the verbs *comer* and *vivir*, respectively, and
- (b) That, therefore, the endings of the present indicative of the verb *hablar* with only the change of the (o) to (a) of the first person singular are the endings of the present subjunctive for all verbs of the second and third conjugation.
- (4) I change the ending (o) of *como* to (e)
- (5) I cross out *com* and write under it *habl*.
- (6) I have them recite the verb *hablar*, pointing out to them :
  - (a) That the tense they were then giving is the present subjunctive of the verb *hablar*, and
  - (b) That, therefore, the endings of the present indicative of the verb *comer* with the simple and only change of the (o) of the first singular to (e) were the endings of the present subjunctive for all first conjugation verbs.

The next tense I take up is the future. The present indicative of the verb *haber* being known to them I ask them to give it to me, and I write it on the blackboard, the object being to make use as far as possible of the verbs they know to form tenses of other verbs.

The present indicative of *haber* having been written, I ask them to watch carefully what I am going to do and I proceed :

- (1) To cross out the (h) of the first, second and third singular and first and third plural, putting the accent on those vowels requiring it; and the *hab* of the second person plural.
- (2) I write *hablar*, *comer* and *vivir* before those endings.
- (3) I make them conjugate the three verbs and tell them that,
  - (a) The tense they were giving is the future of each respective verb, and
  - (b) That the present indicative of the verb *haber*, minus the (h) of the first, second, third singular and the first and third plural, and *hab* of the second plural with their respective accents gives, therefore, the endings for the future tense for all Spanish verbs.

After the Future Present, I take up the Conditional Present, showing in the same manner as for the future that the Imperfect Indicative of the verb *haber*, which they know, by crossing out the *hab* gives the endings for the Conditional Present of all Spanish verbs, and also for the Imperfect Indicative of all second and third conjugation verbs.

The pupils thus far, by simply having learned the Present Indicative of the three conjugation verbs and the Present and Imperfect

Indicative of *haber*, have learned with very little extra effort on their part all of the tenses mentioned above, and they know therefore, how to conjugate all verbs in the following tenses, making use of the present stem:

- (1) Present Indicative of all three regular conjugations, except radical changing verbs.
- (2) Imperfect Indicative of all second and third conjugation verbs.
- (3) Future Present of all verbs, regular and irregular, not having a special future stem.
- (4) Conditional Present of all verbs, regular and irregular not having a special stem.
- (5) The Present Subjunctive of all regular verbs, except radical changing verbs.

All of these tenses having been perfectly mastered, I then proceed to make them learn gradually, in the order I find most suitable for my work, the other tenses and their respective endings, of all three conjugations, and afterwards of *haber*, so as to enable them to conjugate the compound tenses also.

As for the radical changing verbs, I always found it very successful to divide them into the three classes under which most grammarians classify them, and then by making them fix in their minds, by memorizing them, the places where these changes occur. For instance, I point out to them that in the first class radical changing verbs the stem vowel, or the first vowel one meets after dropping the ending of the infinitive and going backwards, the only one that changes, undergoes the required changes in eight places only, namely: The first, second, third singular and third plural of the Present Indicative and Present Subjunctive, while in all other persons and tenses, no changes take place, and that in the second and third class verbs, these changes occur in thirteen places, which I state to them not counting:

- (a) The Imperfect Subjunctive, whose stem is taken from the third person singular of the preterite, and
- (b) The Imperative, second person singular which for all verbs, with the exception of very few irregular verbs, has the same form as the third person singular of their respective Present Indicative.

When they have fixed in their minds either these eight or thirteen places where changes occur, I have always found that their difficulties with radical changing verbs have been, in most cases, overcome forever.



As verbs are no sooner learned than they are forgotten, a constant drill on them is of vital importance. This drill must be done every day and not a single lesson be allowed to pass by without spending a few minutes reciting verbs. This drill should offer always plenty of variety to be beneficial. If it is always the same it will tend to become a habit with the pupil and he will say them like a parrot without any mental discipline being required.

Several are the ways by which verbs may be recited. One can begin by giving the first singular of the verb in all its simple tenses, namely, Present Indicative, Imperfect, Preterite, Future, Conditional, Present Subjunctive, Imperfect Subjunctive, and then their respective compound tenses, and when this is done take the second plural, for instance, then the third singular, etc., until all forms have been given. When this method seems to be mastered by the pupil then one may begin from the Imperfect Subjunctive backwards to the Present Indicative, and from the Pluperfect Subjunctive to the Perfect Indicative, using a different person until all have been given. After this method is learned, the two may be alternated and after that the pupil may be required to give them for a particular person in the order derived from the principal parts. The secret of keeping the pupil at work while reciting verbs consists, however; in asking at once the one next to him to give the form if he either hesitates or makes a mistake, and in doing the same with all the pupils without ever telling them what tense or person they are to give, after the person to be given and the order have been decided upon once, or where the mistake is if he makes a mistake, or the tense if he does not know what tense he is supposed to give, for all of this will clear up of itself as soon as the right form is given and the pupil pays attention, which, through pride, he will not fail to do. All of these ways offer a variety of verb drill that requires not only the very close attention of the pupil, "in order not to get lost," as one of them put it to a Spanish teacher, a former student of mine, but also that they know their verb forms thoroughly and that they be able to use them readily as one does in conversation.

The Subjunctive Mode, used so little in English, causes also great difficulty to the pupil. I find, however, that this can be greatly overcome by impressing gradually upon their minds, by means of typical sentences, that the Subjunctive in Spanish occurs particularly:

- (a) After certain kinds of verbs, such as *querer*, *esperar*, etc.,
- (b) After impersonal verbs, with very few exceptions,
- (c) After certain conjunctions,

and then by pointing out these facts to them:

- (1) That whenever they have a complex sentence the thing for them to do is to proceed as follows:

- (a) To first of all break up the complex sentence into clauses;

- (b) To select the main clause;

- (c) To find the verb of the main clause;

- (d) To see if this main clause verb is one of those verbs that does or does not require the subjunctive after itself, and why.

- (e) If this verb requires the subjunctive, then they are told to remember,

- (1) That not this verb, but the verbs of each dependent clause go in the subjunctive, and

- (2) That the tense of this verb determines, however, the tense of the subjunctive, in which the dependent verb must be.

- (f) Having determined that this main verb requires the subjunctive, and having observed its tense, I then have them apply these facts, which I do my best to have them master, namely:

- (1) That, if the main verb is in any one of the following tenses:

- (a) Present Indicative, or its compound, the Perfect Indicative;

- (b) Imperative;

- (c) Future Present, or its compound, Future Perfect—

the verb of each dependent clause is then either a Present Subjunctive, if it is a simple tense, or a Perfect Subjunctive, if it is a compound tense, no matter—and this fact I strongly emphasize—what is its tense and mode in English.

- (2) That, if this main verb is in any one of the remaining tenses:

- (a) Imperfect Indicative, or its compound, the Pluperfect Indicative,

- (b) Preterite, or its compound, the Past Anterior

- (c) Present Conditional, or its compound, the Perfect Conditional—

then the verb of each dependent clause is either an Imperfect Subjunctive, if it is a simple tense, or a Pluperfect Subjunctive, if it is a compound tense, no matter again what its tense and mode may be in English.

In case of a subjunctive after a conjunction I make them see that the verb which follows the said conjunction and depends upon it, does not depend upon any other verb whatever, and it becomes a subjunctive merely because of the conjunction, and for no other reason, and that it is either a Present or Perfect Subjunctive, or an Imperfect or Pluperfect Subjunctive, depending on the fact of whether it is in English a simple or compound tense, and whether it denotes present or past time. For the Infinitive used for the Subjunctive Mode, I find that pupils readily master it, and that it presents no serious difficulty to them.

Grammar alone, however, does not offer the facility for increasing the vocabulary, or for practice in the language, that a reader does, and, therefore, a reader as well as a grammar must be used.

When a reader is selected, it is usually chosen from the following standpoints:

- (1) For reading purposes and pronunciation;
- (2) For acquiring a greater vocabulary than a grammar can possibly afford, not to mention in addition the possibility it offers for conversation and for grammar illustrations.

To accomplish these aims, I believe, that if the pupil must be encouraged to read, the text book chosen should be such as to progress gradually from what is easy to that which is more difficult, and that its contents should be interesting. Reading aloud, at times by the teacher, at other times by the pupils, each separately and not in unison, should be done in the classroom as often and as much as time allows. A careful, good, idiomatic, literal translation in English should be required, and the teacher should insist upon and see that the vocabulary of, say, the first twenty-five or thirty pages, is thoroughly mastered, and that these pages more than any of the others are prepared with the utmost care. The reason for this is, that the author in all probability will have used nearly all of the words included in the text in these pages, and if they are carefully studied the remaining ones will necessarily be much easier. When this is done, the same amount of translation should be assigned thereafter for study at home and since the more one reads the greater is the vocabulary acquired, reading ahead, and translation at sight in class should be encouraged—the teacher not forgetting, however, that it is his or her duty to touch the keynote and see that the pupils never neglect their home assignment. This can be done in various ways. The pupils must first, however, be offered the opportunity of clearing up all of their difficulties, if any,

and when all of their questions on the lessons have been answered, either by the teacher directly, or indirectly by some of the pupils at the invitation of the teacher, the teacher should proceed to discover the guilty pupil who has not studied his lesson, and who has failed to be excused at the beginning of the recitation either for all or for part of the lesson which he did not prepare.

I have forgotten to state that pupils should be made to feel that it is their duty to tell the teacher at the beginning of the hour that they have not studied the lesson, so that time may be saved, and they may be made to feel to a greater degree their responsibility as members of the class and co-workers in the schoolroom, and also made conscious of the fact that, as members of society, the lesson and not their trying to deceive the teacher, is their present daily task and they should, therefore, devote to it faithfully all of their efforts, if they are to be prepared to overcome the more difficult ones which will surrogate it as the years go by. This consciousness of their duty will remove from them that feeling of uneasiness caused by a guilty conscience, a certain uneasiness which during the recitation fixes their minds not on the work, but on the slowness with which time is passing, and thus once more a greater coöperation and closer attention is won.

To return to our subject on reading matter, after difficulties have been cleared, the teacher can either have the students translate all or part of the lesson, as seems best, in order to discover the negligent pupil, always mindful however, of the value of sight reading and translation, both of which are very inspiring and greatly beneficial to the pupil. Here, too, the system of cards, such as has been already suggested, may be conveniently used, to make sure that each pupil has an equal opportunity to partake of this wholesome exercise. As in the case of the grammar, here also the pupil likes to compete with his schoolmates; he hates not to be able to read at sight, and tries, therefore, to remember and acquire as big a vocabulary as possible, and feels thus encouraged to work and to apply himself with all his strength and ability. When reading at sight a little more leniency should perhaps be shown, and a little more time given to the pupil to express his thought, but when he recites on the home lesson, no matter what this may be, to stir his ambition, no mercy whatsoever should be shown, and as soon as he hesitates, or makes a mistake, the other pupil should be asked to continue.

If a method such as has been suggested, faulty as it may be, be

applied both with respect to the grammar and the reader ; if each pupil without exception be made to recite at least more than once on different parts of the lesson, as it is possible to do by this suggested card system, and if careful work be strictly required by the teacher, and all careless work unmercifully rejected, then in all cases the care and close attention of the student is forever won ; his attention being won, his interest is awakened, and with these three items—utmost care, attention and interest—not mentioning his ambition to rival and his pride in surpassing his mates, of which I have spoken, the amount of work done, and done with a higher degree of efficiency, in the classroom cannot help being greatly increased, the time wasted proportionately diminished, the progress of the student ascertained, and, therefore, the results expected for one's labor such as they should be.

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## A METHOD OF TEACHING SECOND TERM SPANISH IN JUNIOR HIGH SCHOOL

It is several years since I have taught beginning Spanish without a text, but, lest any reader should think that this account is but a glowing memory of things well past, I hasten to add that it was written while the work was being done, and has been put into the past tense merely to fit present facts.

These lessons and the method of using them were the outgrowth of some six years of experience, the minimum essentials being compiled by several teachers who were working along the same line. The vocabulary of the first term covered common salutations and class room phrases, the schoolroom, the house—rooms, furniture, and dishes—ordinary foods, fruits and vegetables, the family, parts of the body, names of languages, the days and months, the colors, some twelve or fifteen adverbs and as many prepositions, all the commoner adjectives and interrogative words, and the present tense of about forty verbs.

These were taught by means of "conversations" consisting of question and answer, pictures, scrap-books and home-made charts. Some teachers mounted large colored pictures, and on the back printed lessons embodying the vocabulary which the picture naturally called forth. I found it more productive of results to plan the lessons according to a certain scheme of development, and then to find pictures to illustrate the particular topic under consideration. The pictures were mounted on large sheets of bogus paper and the present tense of the verb whose action the picture represented, was printed below, together with enough words to form simple sentences.

For example: the first verb introduced was *tener*. The picture represented a mother and a little girl, the one holding a book, the other a doll. Below were printed the verb and the words *la madre, la niña, el libro, la muñeca, qué* and *quién*. Pointing to the picture I asked such questions as:

¿Qué tiene la madre? ¿Qué tiene la niña? ¿Tiene la madre la muñeca? ¿Quién tiene el libro? ¿Tiene Vd. la muñeca?, etc.

Some of the pictures were taken from old readers and children's story books, most were *Saturday Evening Post* covers or advertisements from magazines of the same size. Such as were black and

white I made more visible by coloring them with crayola or water colors.

The entire present tense of every irregular verb was printed, but after the endings of the regular verbs had been learned, only the infinitive appeared below the picture, room thus being left for new nouns and adjectives or other parts of speech.

I found these charts useful, later on, for teaching idiomatic expressions such as *tener sueño*, (illustrated by an alarm clock advertisement), *tener hambre* (a peanut butter advertisement), and so on, and for verbs such as *ponerse* and *lavarse*. "Me lavo las manos" and similar phrases were memorized with comparatively little effort, and everyone in the class learned them.

By the end of the first term pupils knew enough words and phrases so that most of them would have been able, I believe, to get what they wanted to eat (at least), had occasion demanded. They possessed an elementary buying and selling vocabulary, and the lazy-minded children would have been perfectly satisfied to use the same phrases over and over, with new nouns in the new term. In an effort to make them think as well as memorize, and to provide material which would interest those who enjoyed exercising their minds, I devised for second term classes lessons like the following:

#### LA TIENDA DE ABARROTES

##### I.

La mamá de Juan le manda a la tienda de abarrotes. Le da una canasta y le dice: — Juan, necesito un saco pequeño de harina de maíz, una docena de huevos, dos libras de arroz, una lata de manteca y dos botes de leche condensada. Juan dice: — Bien, mamá, — y ella le da el dinero para pagar los abarrotes. El coge la canasta y va a la tienda. Lleva a su perro consigo.

abarrotes	coger	¿A dónde le manda su mamá a Juan?
arroz	dar	¿Qué le da? ¿Qué le dice?
bote	decir	¿Qué cosas necesita ella?
harina de maíz	ir	¿Cuántos huevos necesita?
lata	llevar	¿Cuántas libras de arroz tiene que comprar Juan?
manteca	mandar	¿Cuántos botes de leche condensada?
saco	necesitar	¿Le gusta a Vd. la leche condensada?
tienda	pagar	¿No le gusta más la leche fresca?
la		¿Qué le da su mamá a Juan para pagar los abarrotes?
consigo		¿A quién lleva Juan consigo?

##### II.

Cuando Juan llega a la tienda, deja a su perro afuera. Él entra en la tienda, va al mostrador y dice al dependiente: — Buenos días. El dependiente responde: — Buenos días, niño. ¿Qué se le ofrece hoy? Juan contesta: —

Quiero un saco de harina de maíz de a dos reales, también una docena de huevos, dos libras de arroz, una lata de cinco libras de manteca, y dos botes de leche condensada. El dependiente pregunta: — ¿Quiere Vd. botes grandes o botes pequeños? — ¿A cómo se venden? — pregunta Juan. — Los grandes a quince centavos cada uno, y los pequeños a dos por quince. — Bien, déme dos botes grandes, — responde Juan.

dependiente contestar ¿Dónde deja Juan a su perro?  
 dos reales costar ¿Dónde está el dependiente?  
 mostrador dejar ¿Qué dice Juan al dependiente?  
 tamaño llegar ¿Qué responde el dependiente?  
 cada uno preguntar ¿Cómo se dice en español, "What can I do for you?"  
 afuera querer ¿Cuántas cosas quiere Juan?  
 responder ¿Quiere él botes grandes o pequeños de leche condensada?  
 valer

## III.

El dependiente pesa el arroz en las balanzas y lo mete en un saco de papel. Pone los huevos en una caja de cartón. Después pregunta a Juan: — ¿Qué más necesita Vd.? — Nada más, — responde Juan. — ¿Cuánto le debo?

Harina de maíz.....	\$ .25
1 docena de huevos.....	.50
2 libras de arroz.....	.30
Manteca, 5 libras.....	1.50
2 botes de leche.....	.30

Suma total.....\$2.85

dice el dependiente. Juan le da un billete de a cinco pesos, y el dependiente le devuelve el cambio. Juan pone los abarrotes en la canasta, dice, "Adiós" al dependiente, y sale de la tienda. Llama a su perro y vuelve a casa.

balanzas deber ¿En qué pesa el dependiente el arroz?  
 cambio devolver ¿En dónde lo mete?  
 cartón meter ¿En dónde pone los huevos?  
 mismo pesar ¿Cuánto cuesta la lata de manteca?  
 precio poner ¿Cuánto cuestan los huevos?  
 siempre volver ¿Se venden los huevos siempre al mismo precio?  
 tendero ¿Cuánto debe Juan al tendero?  
 ¿Qué le devuelve el tendero a Juan?  
 ¿Qué le dice Juan al salir de la tienda? ¿Cómo lleva  
 Juan los abarrotes a casa? ¿Quién vuelve a casa con  
 el niño?

For the first section I had a picture of a small boy with a basket and a dog, and advertisements of the articles mentioned, with their names printed below; for the second a picture of a grocery store, with a clerk behind the counter (a cash register advertisement); and for the third, one picture of a lady purchasing a turkey, which was being weighed, and another of a clerk putting oranges into a



paper sack. Various groceries appeared in the last three pictures, the names of which I printed below for future reference.

I told the "story" verbatim, illustrating with the pictures as I went along, then passed out mimeographed (typed) copies of the first section, which I read, the children repeating in concert. Then two children studied together, reading to each other, until they thought that they could read the lesson before the class without mistakes. While they studied together, paste jars were passed around and the typed sheets were pasted in the notebooks, (since I found loose-leaf notebooks not satisfactory for work that was to be preserved).

After the lesson had been read aloud without a mistake, I asked the questions, and the children answered with the lesson before them. The assignment for the next day was to write the answers, and the class was then again divided into pairs, who corrected each other's papers and then asked and answered the questions, turn about. As soon as two or three pairs thought that they knew how to answer all the questions without their papers, they formed a group, one of them acting as teacher, the rest as pupils. Those groups which finished first were allowed to go to the board to write their answers or to make a list of the nouns and verbs in the lesson, write the nouns with a modifying adjective or conjugate the verbs,—directions as to what they were to do being written on the board.

For the third day, the assignment was to memorize the lesson and bring to class pictures of groceries pasted in the notebooks, to be labeled. As a matter of fact, in order to get satisfactory scrapbooks, pictures had to be exchanged and pasting done in class, periodically.

Those pupils who first recited the lesson perfectly either wrote original sentences on the board or helped me in hearing the rest recite. When practically all knew the lesson by heart, we reviewed the verbs, changing the "story" into the first person, and drilling on the object pronouns.

Each section was taken up in similar fashion, then all the children wrote original accounts of making purchases, being given opportunity to ask the names of any articles which had not already been learned from scrapbook, pictures or charts. For several days,—until all had had a chance to recite,—we spent a part of the period playing grocery. I acted as grocer in order to insure their using a variety of phrases, then they wrote partnership conversations, one taking the part of buyer, the other of seller. As this work was done

in class, it was possible to make suggestions to children whose imaginations were not fertile, or who were inclined to follow the line of least resistance. The completed conversations were corrected, memorized and given before the class.

I prepared cards with a picture on one side and simple connected sentences on the other, which the better pupils were allowed to read while I was endeavoring to get the slowest ones to talk. Sometimes composition lessons replaced the cards: words to be filled in, questions to be answered or sentences to be translated into Spanish; or dialogues of a more complex character than their own were memorized, with an eye to future programs. When all the pupils could recognize and use after a fashion the grocery and meat market vocabularies, we spent several days in grammar review and drill and in reading for pronunciation.

In taking up clothing and the dry goods store, we had illustrative material, of course, in the class, which provoked lively conversation and also furnished an excellent opportunity for memorizing incidentally the names of the seasons and idiomatic expressions concerning the weather, as well as for drilling on comparison of adjectives. We discussed at length the teacher's dress, whether it was *más larga* or *más corta* than Mary's, whether it was heavier in summer or winter, of what material it was made, and so on; the charts with pictures of similar articles of clothing and their names being hung on the walls for the benefit of the eye-minded children.

Each pupil provided himself with a "Señor García" and his wife and children, to be pasted in their notebooks and furnished with as extensive a wardrobe as possible. Those who had catalogues or fashion magazines vied with one another in getting up the best "fashion show." While the scrapbooks were preparing we took up a second set of typed lessons, two of which follow. "En la tienda de mercancías" is a conversation prepared by a pupil, with the teacher's help, after studying the three preceding lessons.

#### LA ROPA

El señor García lleva un traje negro. Consiste en un saco, un chaleco y pantalones. En la cabeza lleva un sombrero, y en los pies zapatos y calcetines. Los niños llevan medias en vez de calcetines. Algunas veces el señor García lleva guantes en las manos. Sus camisas son blancas con listas de color, y sus cuellos y puños son blancos. Los domingos lleva una camisa blanca y una corbata de color obscuro.

calcetines	ropa	¿De qué color es el traje del señor García?
camisa	saco	¿En qué consiste?
corbata	sombrero	¿Llevan chalecos los niños?
cuello	traje	¿En qué consisten los trajes de los niños?
chaleco	zapatos	¿Qué lleva el señor en la cabeza?
guantes		¿Llevan sombreros los niños?
pantalones	consistir	¿De qué color son las camisas del señor García?
puños	llevar	¿Lleva Vd. puños?
		¿De qué color es la corbata de Vd.?
		¿Llevan medias los señores?

## EN LA TIENDA DE MERCANCÍAS

En las tiendas grandes se puede comprar toda clase de mercancías.

María y su madre van a comprar géneros para un vestido. Suben al segundo piso en el ascensor, y se sientan delante del mostrador.

— ¡Buenas tardes! ¿En qué puedo servir a Vds.?

— ¿Quiere Vd. enseñarnos géneros de lino, de color de rosa o azul claro?

— Sí, señora, con mucho gusto. ¿Les gusta a Vds. esta pieza, o ésta?

— Me gusta ésta, mamá, de color de rosa. Me queda bien este color.

— Bueno; vamos a ver. ¿Cuánto vale?

— Dos pesos el metro.

— ¡Oh! Es muy caro.

— Oh, no, señora, es bastante barato. Mire Vd. qué bueno es este género.

— No quiero pagar tanto. Tendré que buscar en otra parte lo que necesito.

— Pues, señora, para Vd. el precio es sólo un peso y ochenta y cinco centavos.

— Es mucho.

— ¿Quiere Vd. dar un peso y setenta y cinco centavos?

— Sí, a ese precio lo compro.

— ¿Cuántos metros necesita Vd.?

— ¿Cuántas pulgadas de ancho tiene?

— Cuarenta.

— Bueno, déme cinco metros, y dos carretes de hilo del mismo color.

— Tenga la bondad de mandar el paquete a mi casa.

— Con mucho gusto, señora. Déme Vd. sus señas.

— Juana López de García, calle cuarenta, doscientos setenta y seis.

— Aquí tiene Vd. el dinero.

— Muchísimas gracias, señora. Vuelva Vd. por aquí otro día.

— Gracias. Adiós.

While these lessons were being studied, certain pupils were appointed each day to purchase given articles the following day. Their conversations were written out and given to another pupil, who acted as merchant, although by this time there were usually a number of volunteers to take part in the dialogue, even though they did not know what the buyer was prepared to say. They made atrocious mistakes, of course, but they did succeed in

understanding one another and in making their wants known. Corrected conversations were memorized, in order to fix the conventional phrases of buying and selling. One term we had a mimeographed "periódico" in which the best original compositions were published every three or four weeks.

Our greatest joy in the way of memorizing was in connection with the lessons on animals and out-of-doors, which were planned, as will be seen from the examples given below, not only to teach the required vocabulary, but to provide, as well, an introduction to the perfect and future tenses. In this land of sempiternal picnics, "Un paseo a la playa" or "a las montañas" always strikes a responsive chord, and by the time that we had read and talked and written about those topics, the children had learned the new verb forms almost without realizing it. Pictures helped in memorizing the new nouns, of which there were some eighty. Not all of these were included in the required list, but once the children were started, their curiosity about the names of natural objects, especially of animals, was well-nigh insatiable. These are two of six similar lessons.

#### LOS ANIMALES

Mis abuelos tienen un rancho en el campo. He ido muchas veces a visitarlos. En el corral he visto vacas, caballos, becerros y potros. He dado de comer a los gallos, las gallinas, los pollitos y los pavos. Los gallos cantan por la mañana. Las gallinas cacarean cuando han puesto un huevo. Los pollitos pían.

Sé ordeñar las vacas y ensillar los caballos. Me gusta mucho montar a caballo.

Mis abuelos han tenido muchos perros y gatos. Los perros guardan la casa y los gatos cogen ratones.

Hay también en el rancho cabras, ovejas y puercos. Los corderos y los chivitos son bonitos, pero los puercos son feísimos (muy feos).

becerro	potro	¿Qué animales ha visto Vd. en el corral de su
caballo	puerco	abuelo?
cabra	rancho	¿A qué aves ha dado Vd. de comer?
cordero	ratón	¿Ha ordeñado Vd. las vacas?
chivito	vaca	¿Ha montado Vd. a caballo?
gallina		¿Qué ha hecho Vd. antes de montar?
gallo	coger	¿Qué hacen los perros y los gatos?
gato	dar de comer	¿Qué otros animales hay en el rancho?
oveja	ensillar	¿Cuál es más bonito, un corderito o un puerquito?
pavo	guardar	¿Cómo se llaman los caballos cuando están todavía
perro	montar	chiquitos?
pollo	ordeñar	¿Y las vacas?
ave	puesto	

## UN PASEO DE CAMPO

Mañana vamos a dar un paseo por el campo. Iremos a la esquina de la calle. Subiremos al carro eléctrico. Pagaremos cada uno cinco centavos al conductor. Nos sentaremos. Miraremos por las ventanas. En las calles veremos carros, caballos y automóviles. Veremos también a hombres y muchachos en bicicletas, y a mucha gente en las aceras. Pasaremos por teatros, tiendas, iglesias y otros edificios.

acera	iglesia	¿Qué vamos a hacer mañana?
automóvil	teatro	¿A dónde iremos para tomar el carro?
bicicleta		¿Cuánto dinero daremos cada uno al conductor?
calle		¿Dónde nos sentaremos? ¿Qué veremos en las calles?
campo		¿Delante de qué edificios pasaremos? ¿En dónde se ve
carro		mucha gente? ¿Qué día de la semana va la gente a la
edificio		iglesia?
esquina		¿Le gusta a Vd. más dar un paseo en automóvil o en el
gente		carro eléctrico?

In connection with these lessons I gave the children a number of songs from "Canciones Escolares." The pupils in the school where I was teaching were well trained in music, and by the time that they reached the A7 term, they respected and admired musical ability, whether they themselves could sing or not. So boys and girls or pupils in different parts of the room sang in competition; and since everyone could not distinguish himself in that fashion, he who could not sing had the privilege of reciting the verses.

"Margaritas," "El barquero," "Pensamiento de pájaro," "Muy buenas noches," "El arroyo y la ola" (the last named being especially interesting because it could be compared with Longfellow's original),—these and several other songs increased and helped to make permanent the vocabulary and to give a feeling for the rhythm of Spanish poetry. The children enjoyed them because they really understood what they were singing or reciting: and not having reached the self-conscious stage, they were not concerned over a finished performance,—although, on the whole, they sang very well.

To me, no term's work in the Junior High School was quite so satisfactory as this, because it was within the ability of every normal child in the class, and gave those of superior intelligence opportunity for self-expression.

HELEN D. SNYDER

LOS ANGELES HIGH SCHOOL

## PERUVIAN LITERATURE

### V. THE HUNDRED YEARS OF NATIONAL INDEPENDENCE.

#### II. ROMANTICISM (1850-1875).

"De 1848 a 1860 se desarrolló en el Perú la filoxera literaria, o sea pasión febril por la literatura. Al largo período de revoluciones y motines, consecuencia lógica de lo prematuro de nuestra Independencia, había sucedido una era de paz, orden y garantías." With these words Ricardo Palma begins his interesting account of the literary history of Peru during the middle years of the century. Written first as an introduction to his collected poems in 1887 and published twelve years later with the title *La Bohemia de mi Tiempo*, this spirited account of the first years of his literary career presents a vivid picture of the group of young men who dedicated themselves with enthusiasm to the revival of literature during the peaceful and progressive administration of Ramón Castilla. After twenty years of chronic revolution political conditions were at last given stability and the energy that had been wasted in fruitless and destructive strife was directed into productive channels. The new generation, seeking new models for guidance and inspiration, turned naturally to the European writers who had brought about the literary revolution known as Romanticism. Despite the fact that this movement had already run its course in Europe and that the reaction was already well under way, it offered a new lead in Peru, and the great Romanticists of European literatures were eagerly studied and imitated. Ricardo Palma belonged to this group of young enthusiasts. Looking back in 1887 from the vantage ground of mature years and recalling with mingled feelings of tenderness and mockery the romantic persons and events with which he had been familiar forty years earlier, he thus describes, in his *Bohemia de mi Tiempo*, the avidity with which he and his companions seized upon the literary theories of the Romanticists:

"Nosotros, los de la nueva generación, arrastrados por lo novedoso del libérrimo romanticismo en boga a la sazón, desdenábamos todo lo que a clasicismo tiránico apestara, y nos dábamos un hartazgo de Hugo y Byron, Espronceda, García Tassara y Enrique Gil. — Márquez se sabía de coro a Lamartine; Corpancho no equivocaba letra de Zorrilla; para Adolfo García, más allá de Arolas no había poeta; Llona se entusiasmaba con Leopardi; Fernández, hasta en sueños,

recitaba las doloras de Campoamor; y así cada cual tenía su vate predilecto entre los de la pléyade revolucionaria del mundo viejo. De mi recuerdo que hablarme del *Macías* de Larra o de las *Capilladas* de Fray Gerundio, era darme por la vena del gusto."

Considering the eagerness with which Romanticism was taken up by Peruvian writers and considering the great number of those that dedicated themselves to literature during the twenty years that the movement lasted, the results are somewhat disappointing. A brief anthology of their poetry would contain poems that might well be compared with the work of the Romanticists in Spain, but anyone who is willing to read extensively in the poetry of the period cannot but feel the general lack of sincerity. The usual characteristics of Romanticism, especially those that were most easily imitated, are easily discernible; indeed, they are so easily discernible that their artificiality is often barely concealed. The dictates of a literary fashion would seem to explain their presence, rather than the actual lives and characters of the many exponents of the movement. They had their literary Bohemia with its unconventionalities and erratic habits; for the majority of them it was a make-believe world artificially constructed in imitation of the *Bohème* of the French Romanticists. Genuine Romanticism could not take deep root in Peru; its intense seriousness, its melancholy, its discontent and pessimism, its exaltations and despondencies, its uncontrolled emotionalism, could not long resist the more usual tendencies of the Peruvian character. Romanticism was less productive of enduring literature in Peru than in certain other Spanish-American countries such as Mexico, Argentina or Colombia, in which its theories were in closer harmony with the character of the people.

Of the many historical novels that appeared during this period only a very few are now worthy of serious study, the *Edgardo* of Luis Cisneros, or the *Julia* of the same author. Romantic plays, produced in abundance, received much popular applause, but of few of them can it be said that they are anything more than feeble imitations of the plays of the French and Spanish Romanticists. Lyric poetry was cultivated assiduously and the most enduring literature of the period was in this field. Of the score of lyric poets who enjoyed high esteem during the period of Romanticism six or seven would deserve individual attention in any study that aimed at a complete survey of Peruvian literature; briefly mentioned in chronological

order, they are Corpancho, Márquez, Salaverry, Althaus, Palma, Cisneros, Paz Soldán.

The poet that we shall select as the best representative of the period is not the most important writer of this group. The two most notable are Ricardo Palma and Luis Cisneros, whose best work was produced after they had abandoned the standard of Romanticism. Because of his preëminence in Peruvian prose literature, Palma is entitled to the special treatment that will later be given to him. Of the others named the best representative of Romanticism, the one in whom the elements of Romanticism are most genuine, is Carlos Augusto Salaverry.

#### SALAVERRY, THE ROMANTICIST

Carlos Augusto Salaverry, born in 1830, was the illegitimate son of General Salaverry, the bold and dashing soldier who took advantage of the troublous political conditions to raise himself to the highest public position in the Republic and who paid with his life in 1836 for his brief enjoyment of the presidency. His widow generously adopted the boy and did what she could for his education; but her means were slight and Carlos Augusto had to shift for himself at an early age. The military life made its appeal to his ardent imagination and impulsive patriotism; he entered the army at fifteen and through many years of active service rose to the rank of lieutenant colonel.

Intensely interested in literature, he supplemented with extensive, though desultory, reading the elementary instruction that he had received in school; poetic and sentimental by nature, he began early to give lyric expression to his enthusiasms and disillusionments. The Romanticism that was beginning to stir the imagination of the younger generation made a very special appeal to him. Impetuous, imaginative, swayed by his emotions, passing quickly from excessive optimism to equally excessive disillusionment, he was a romanticist by temperament, and not, as was the case of many others, because it was the literary fashion. He had sufficient cause for melancholy in the many misfortunes that came to him and did not need to feign moods of sadness and disappointment. Lacking the keen sense of humor and jesting spirit so characteristic of Peruvian writers, he took himself and his poetic art very seriously, so that there exists an unusual consistency between his life and his poetic compositions.

Salaverry was already gaining general recognition as a lyric poet



when the ambition came to him to become a dramatist. The presentation of his first romantic play was highly successful and the enthusiastic applause that he received at that time and whenever he had a play presented strengthened his belief that his chief glory as a writer would be gained in the field of dramatic literature. His plays lacked, however, the essential element of drama, namely, dramatic action, so that the reputation that he enjoyed during the flourishing period of Romanticism is now little more than a memory.

Salaverry's reputation rests mainly upon the lyrical and philosophical poems that kept flowing steadily from his pen from his early years until a short time before his death in 1891. In this steady stream of poetry are reflected the changing moods and even the main events of the agitated life of the poet. Poems so subjective can be fully appreciated only by those who know something of their inspiration and the circumstances accompanying their composition. There was, therefore, great need for a critical study of his writings in their relation to the events of his life. This need has been satisfied recently by the excellent study presented to the Universidad Mayor de San Marcos for his doctor's degree by the talented young poet and critic Alberto Ureta and published in Lima in 1918. The indebtedness of Salaverry to Alfred de Musset, Alfred de Vigny, Espronceda and others cannot be denied. The ideas and sentiments of many romantic poets reappear everywhere in his poetry, and if the facts of his agitated life are not taken into account in the study of his writings, he, too, might be accused of the insincerity that pervades much of the Peruvian poetry of the time. There are also evident inconsistencies in his philosophy and in his many conflicting moods: that he could be inconsistent so frequently and yet be entirely sincere is readily understood by anyone familiar with Dr. Ureta's study of the poet's life, character and writings. The many vicissitudes of his life and the genuinely romantic traits of his character account for the inconsistencies of philosophy and moods that are found in his poetry.

Salaverry's best poetry is contained in the three collections bearing the titles *Cartas a un Angel*, *Diamantes y Perlas*, *Misterios de la Tumba*. The last mentioned, a philosophic poem expressing symbolically his ideas on immortality, has retained little vitality. *Diamantes y Perlas* is noteworthy mainly for several sonnets of careful workmanship, in which the satirical purpose and epigrammatic condensation show the conscious effort of Salaverry to follow the usual trend of Peruvian literature. They are not the best examples of

*gracia limeña*, but they do give variety to poetry that is, for the most part, essentially romantic.

The poems of Salaverry that are most likely to endure are his love lyrics, the best of which are to be found in *Cartas de un Angel*. These owed their inspiration to the romantic love that was awakened in the poet by a young lady of Lima, who returned his love but who was not permitted to become his wife. Her aristocratic parents refused to accept as son-in-law a temperamental poet whose romantic theories were not confined to his literary compositions, and obstinately opposed the wishes of the lovers. Finally, all other means failing, they carried off their daughter for a long sojourn in Europe, where distance and time effected what they had been unable to bring about, a permanent separation. The spiritual life of the poet during this period of emotional storm and stress is reflected in *Cartas de un Angel*; the changing moods of exaltation and despondency, violent rebellion and resigned melancholy, are expressed in poems of deep sincerity and poetic truth. One of the best, "la más sentida elegía amorosa de la literatura del Perú," according to José de la Riva Agüero, is the *Acuérdate de Mí*, the farewell message of the poet to the loved one who has been forcibly separated from him by her obdurate parents. The elegiac tenderness and resigned melancholy of this beautiful poem offer sufficient reason for the presentation here, as an example of Salaverry's poetic art, of five of its nine stanzas.

¡ACUÉRDATE DE MÍ!

¡Oh cuánto tiempo silenciosa el alma  
Mira en rededor la soledad que aumenta:  
Como un péndulo inmóvil, ya no cuenta  
Las horas que se van!  
Ni siente los minutos cadenciosos  
Al golpe igual del corazón que adora,  
Aspirando la magia embriagadora  
De tu amoroso afán!

Ya no late, ni siente, ni aun respira,  
Petrificada el alma allá en lo interno:  
Tu cifra en mármol con buril eterno  
Queda grabada en mí!  
Ni hay queja al labio, ni a los ojos llanto:  
Muerto para el amor y la ventura,  
Está en tu corazón mi sepultura  
Y el cadáver aquí.

Es este corazón ya enmudecido  
Cual la ruina de un templo silencioso,  
Vacio, abandonado, pavoroso,  
Sin luz y sin rumor;  
Embalsamadas ondas de armonia  
Elevábanse un tiempo en sus altares,  
Y vibraban melódicos cantares  
Los ecos de tu amor.

Mi recuerdo es más fuerte que tu olvido;  
Mi nombre está en la atmósfera, en la brisa,  
Y ocultas al través de su sonrisa  
Lágrimas de dolor;  
Pues mi recuerdo tu memoria asalta,  
Y a pesar tuyo por mi amor suspiras,  
Y hasta el ambiente mismo que respiras  
Te repite mi amor.

¡ Oh! cuando vea en la desierta playa,  
Con mi tristeza y mi dolor a solas,  
El vaivén incesante de las olas  
Me acordaré de tí;  
Cuando veas que un ave solitaria  
Cruza el espacio en moribundo vuelo,  
Buscando un nido entre la mar y el cielo,  
¡ Acuérdate de mí!

## VI. THE HUNDRED YEARS OF NATIONAL INDEPENDENCE.

### III. THE WAR WITH CHILE AND AFTER.

The dominant influence in the life of Peru during the last quarter of the nineteenth century was the War of the Pacific that began in 1879 and ended four years later with the Treaty of Ancón. There may be some uncertainty as to the causes of the war; what is certain is that Chile attacked Peru and Bolivia with such resourcefulness and unanimity of purpose that within a year the coveted provinces of Antofagasta and Tarapacá were occupied by Chilean troops. A year later the Peruvian capital was captured and the war was practically at an end, as far as concerned actual fighting. During the two years' occupation of Lima and other coast cities, pending peace negotiations, the wanton destruction of life and property by Chilean soldiers aroused in the Peruvians a deep feeling of hatred that has survived to the present time. The humiliating treaty that Peru was forced to accept in 1883 gave to Chile undisputed possession of the province of Tarapacá with its rich deposits of nitrate of soda and

opened the way for the controversy that kept alive the enmity of two sister republics for forty years, the disputed possession of the small provinces of Tacna and Arica.

Conditions in Peru could hardly have been worse than they were in the years immediately following the disastrous war with Chile. Thousands of Peruvians had been killed in the fiercely fought battles of the early part of the war and thousands had fallen in the brave defence of Lima and other cities of the coast. Financially, the two chief sources of revenue, the nitrate and guano industries, had been lost; this and the heavy expenses of the war brought the country to the verge of bankruptcy, without any immediate means of recuperation. To make matters worse, civil war followed close upon the departure of the Chilean army of occupation. The lack of co-operation and united effort, disastrous in its results during the war, continued for several years to render ineffectual any attempt at economic and political reconstruction. Because of these reasons and because of the general demoralization that followed unexpected and humiliating defeat, recovery was uncertain and slow. It was not until 1890 that a beginning was made in economic reconstruction; in that year the Peruvian Corporation, composed of British capitalists, took over the overwhelming national debt in exchange for the national railways, certain guano and mining concessions, land grants. Since then the growth of new industries and the general economic development of the country have gone steadily forward. The violent revolution of 1895 put an end to military domination in politics. Henceforth, with one or two brief lapses, constitutional government has continued to develop; the army, from being a dangerous weapon in the hands of an unscrupulous and selfishly ambitious military leader, became the servant of civil authority and the safeguard of constitutional rights. It may be said that the year 1895 marks the beginning of Modern Peru.

During this period of national humiliation and reconstruction, the most notable writers in Peru were, in poetry, Luis Cisneros and Ricardo Rosell; in prose fiction, Ricardo Palma, Mercedes Cabello de Carbonera and Clorinda Matto de Turner; in polemic prose, Manuel González Prado. Of these, the most important from a purely literary point of view and the most Peruvian of all Peruvian writers is Ricardo Palma. Leaving him for special treatment later, we shall give our attention to a man of very different character, González Prado, one of the least representative of Peruvian writers but one

who exerted, nevertheless, a deep influence upon life and letters in Peru during the two closing decades of the last century. He belongs to no school of writers and resists any attempt at classification. He is a solitary figure, a militant writer whose vehement attacks upon conservatism and traditional institutions stimulated constructive action and helped to clear the way for modern ideas. His intense earnestness of purpose, his intellectual courage and exaltation of ideas give him a special place in a literature in which these qualities have been notably absent.

The debacle that left Peru prostrate in 1883 brought González Prada out of retirement into active participation in public affairs. Until then he had preferred the retired life of study and meditation and was known in literary circles as a poet of delicate sentiment and fine workmanship. Shortly before entering public life he had passed through a spiritual crisis that bereft him of religious faith and turned him into a militant and intransigent opponent of Roman Catholicism. His anticlericalism had much to do, probably, with his entrance into politics; but a more important reason was his desire to serve his country in a time of national peril. Men of moral strength, austerity and integrity of purpose were needed for leadership if the country was to be drawn out of the slough of despondency; these qualities were combined in González Prada with the power of convincing eloquence, so that his influence on public opinion was not long in making itself felt. In the years immediately following the ignominious Treaty of Ancón he came to the front as one of the most active members of the new literary and scientific association *El Ateneo de Lima*, the guiding spirit of the *Círculo Literario* and the acknowledged leader of the political radicals who believed that the salvation of Peru could be brought about only through the destruction of existing institutions. In public addresses and in numerous articles published in newspapers and periodicals he fulminated against conventionalities and traditions that served only as barriers to progress, against conservatism in politics, religion, education, and social life. He probed the sores of the body politic, laid bare the moral vices, and with passionate zeal urged his fellow countrymen to escape the corrosion of despondency by facing the future and its problems with courage and persistent industry. The best of these were collected and published in 1894 with the title, *Páginas Libres*. This volume of essays is González Prada's main contribution to Peruvian literature and stands among the most notable volumes of

prose that have been published in Spanish America. A second volume, *Horas de Lucha*, published twelve years later, contains many pages of excellent prose, but it is too polemical in purpose and so vitiated by the obsession of anticlericalism that its importance as literature is much less than that of *Páginas Libres*.

In order that the reader may obtain a direct, though cursory, impression of Prada's vigorous and imaginative prose, several quotations, taken from *Páginas Libres* unless otherwise stated, will appear in the following presentation of his main ideas and opinions.

In his political writings González Prada displays greater energy in destructive criticism than in the formulation of constructive policies. In his *Discurso en el Politeama*, for example, he lays bare ruthlessly national weaknesses and the causes of political stagnation: "No carece nuestra raza de electricidad en los nervios ni de fósforo en el cerebro; nos falta, sí, consistencia en el músculo y hierro en el sangre. Anémicos y nerviosos, no sabemos amar ni odiar con firmeza. Versátiles en política, amamos hoy a un caudillo hasta sacrificar nuestros derechos en aras de la dictadura; y le odiamos mañana hasta derribarle y hundirle bajo un aluvión de lodo y sangre. Sin paciencia de aguardar el bien, exigimos improvisar lo que es obra de la incubación tardía, queremos que un hombre repare en un día las faltas de cuatro generaciones. La historia de muchos gobiernos del Perú cabe en tres palabras: imbecilidad en acción; pero la vida toda del pueblo se resume en otras tres: versatilidad en movimiento . . . La mano brutal de Chile despedazó nuestra carne y machacó nuestros huesos; pero los verdaderos vencedores, las armas del enemigo, fueron nuestra ignorancia y nuestro espíritu de servidumbre. . . Sin especialistas, o más bien dicho, con aficionados que presumían de omniscientes, vivimos de ensayo en ensayo; ensayos de aficionados en Diplomacia, ensayos de aficionados en Economía política, ensayos de aficionados en Legislación, y hasta ensayos de aficionados en Táctica y Estrategia. El Perú fué cuerpo vivo, expuesto sobre el mármol de un anfiteatro, para sufrir las amputaciones de cirujanos que tenían ojos con cataratas seniles y manos con temblores de paralítico. Vimos al abogado dirigir la hacienda pública, al médico emprender obras de ingeniería, al teólogo fantasear sobre política interior, al marino decretar en administración de justicia, al comerciante mandar cuerpos de ejército. . . Aunque siempre existieron en el Perú liberales y conservadores, nunca hubo un verdadero partido liberal ni un verdadero

partido conservador, sino tres grandes divisiones: los gobiernistas, los conspiradores y los indiferentes por egoísmo, imbecilidad o desengaño. Por eso, en el momento supremo de la lucha, no fuimos contra el enemigo un coloso de bronce, sino una agrupación de limaduras de plomo; no una patria unida y fuerte, sino una serie de individuos atraídos por el interés particular y repelidos entre sí por el espíritu de bandería. Por eso, cuando el más oscuro soldado del ejército invasor no tenía en sus labios más nombre que Chile, nosotros, desde el primer general hasta el último recluta, repetíamos el nombre de un caudillo, éramos siervos de la Edad Media que invocábamos al señor feudal. . . ."

On the constructive side we find him supporting party government on the basis of political principles, separation of church and state, the development of a broad system of public instruction and other similar reforms. Generally speaking, however, his ideas along the line of political reconstruction lack the precision and definiteness of his attacks upon traditions and institutions. Practical and shrewd in his analysis of political weakness, he was inclined to be theoretical and visionary in constructive ideas. Revolution, rather than evolution, would be the logical result of some of his ideas if followed literally; and they were expressed with such eloquence and passion that they incited to violent action many immature radicals who came to look upon him as the apostle of a new freedom and his *Páginas Libres* as its gospel. When the radical party for which he was largely responsible wished him to become its leader in the struggle for administrative control, believing that the best interests of the country would be served by his retirement from public life, he withdrew to the private life of study from which duty had called him several years before.

Sincere patriotism was the motive of his ruthless attacks upon political traditions and institutions. If at times he seemed excessively severe in his criticism, his severity was due to moral austerity and to the belief that Peru could be saved in the national crisis through which it was passing only by heroic measures. Cauterization was the only hope for the sick body politic. His disinterested patriotism is everywhere apparent in his writings. The brilliant essay on Admiral Grau, the apotheosis of a national hero, could come only from the mind and heart of a Peruvian patriot.

Conventionalities and traditions that impeded the free development of men and institutions he attempted to destroy with all the

force of his logic and eloquence; cant and hypocrisy aroused fierce indignation wherever he found them, in literature, in political and social life, in religion. These he attacked most persistently in the practice of religion. To mention only one of such attacks, religious charity that has for motive vain ostentation he refused to consider charity at all: "Como los médicos llegan a no ver en el enfermo una persona sino un caso, así muchas gentes no miran en el desvalido un prójimo sino un reclamo, una pared lacrada y ruinosa donde pegar un enorme cartelón que anuncie las excelencias de la caridad evangélica. Los católicos de profesión inventarian la pobreza y las enfermedades para tener el orgullo de gritar: Admire el mundo la manera como auxiliamos al pobre y asistimos al enfermo. Tal caridad parece negocio leonino más que acción desinteresada: el te doy uno en nombre de Dios para que él me recompense con mil, vale menos que el te socorro en nombre de la humanidad, sin pedir agradecimiento alguno ni aguardar recompensa de nadie. . . . Existen caridades que infunden odio a la caridad, como hay virtudes que inspiran amor al vicio." (*Nuestros Conservadores*, in *Horas de Lucha*.)

He was not satisfied with attacking insincerity and cant in religion. Having lost his own faith in religion, he became intolerant of the religious beliefs of others; he would dispense with all religious belief and depend wholly upon morality and science for the advancement of mankind. Roman Catholicism, the stronghold of conservatism in Peru, was in his opinion the greatest obstacle to progress and was therefore the object of his incessant attack. His anticlericalism, increasing in bitterness with years, tended to become malicious in *Horas de Lucha*. In *Páginas Libres* his attacks are more moderate and kept within the bounds of logic and careful reasoning. A good example is the essay *Instrucción Laica*, in which he advances firm and eloquent arguments in favor of the separation of the public schools from church control.

In *Páginas Libres* are several essays in literary criticism, admirable for their keenness of insight and for their brilliant prose qualities; but often untrustworthy because of the critic's tendency to praise or condemn a writer in accordance with his own personal likes and dislikes. His critical judgment of an author is likely to be an apotheosis or a diatribe. Never was Juan Valera flayed so unmercifully; and if Prada's judgment of Emilio Castelar were to be taken as final, Spain's greatest orator, "el tambor mayor del siglo XIX."



would sink into oblivion. Nevertheless, the oratorical prose of Castelar still lives in many volumes and Valera still holds a place among the greatest Spanish novelists. On the other hand if he admired a writer, he gave him his admiration without reserve. Rarely has Victor Hugo received a more glowing tribute of praise than in the essay devoted to him in *Páginas Libres*.

Prada's criticism of Peruvian literature, his analysis of its weaknesses and his suggestions for improvement are especially interesting. Often he seemed to be unduly severe, but his patriotism and sincere interest in the cultivation of literature were productive of much constructive criticism. The last paragraph of his stimulating address, *Conferencia en el Atenco de Lima*, was a clarion call to Peruvian writers to be up and doing.

The regeneration of literature implies a regeneration of the medium of expression. Traditions and conventionalities in language deserve no respect merely because of their age; emancipation from Spain is as essential in language as in literary ideals. "Aquí, en América y en nuestro siglo, necesitamos una lengua condensada, jugosa, alimenticia, como extracto de carne; una lengua fecunda, como riego en tierra de labor; una lengua que desenvuelva periodos con el estruendo y valentía de las olas en la playa; una lengua democrática que no se arredre con nombres propios ni con frases crudas como juramento de soldado; una lengua, en fin, donde se perciba el golpe de martillo en el yunque, el estridor de la locomotora en el riel, la fulguración de la luz en el foco eléctrico y hasta el olor del ácido fénico, el humo de la chimenea o el chirrido de la polea en el eje. (*Notas acerca del Idioma.*)

Emancipation from Spain is to be gained through the development of literary Americanism,—a literary Americanism that depends, not upon merely superficial characteristics, but upon the sincere expression of national qualities: "Los literatos de Indostán fueron indostánicos, los literatos de Grecia fueron griegos, los literatos de América y del siglo XIX seamos americanos y del siglo XIX. Y no tenemos por americanismo la prolija enumeración de nuestra fauna y de nuestra flora o la minuciosa pintura de nuestros fenómenos meteorológicos, en lenguaje saturado de provincialismos ociosos y rebuscados. La nacionalidad del escritor se funda, no tanto en la copia fotográfica del escenario (casi el mismo en todas partes), como en la sincera expresión del yo y en la exacta figuración del medio social. Valmiki y Homero no valen porque hayan descrito amaneceres

en el Ganges o noches de luna en el Pireo, sino porque evocan dos civilizaciones muertas." (*Conferencia en el Ateneo*.)

Love of truth was for González Prada a veritable passion. It was the incentive to a life of continual study and meditation, and the desire to impart to others some of his own passion for the truth was the motive of much of his public activity. Space will not permit the quotation of more than one of many illustrative passages. His address on the anniversary of his election to the presidency of the *Círculo Literario* was an eloquent exhortation to his fellow-members to seek and to express the truth at any cost; concluding the address, he put before them an ideal so exalted that its meaning could hardly be comprehended by any except the most austere moralists, by whom no sacrifice in the name of truth would be considered excessive: "En fin, señores, seamos verdaderos, aunque la verdad cause nuestra desgracia: con tal que la antorcha ilumine, poco importa si quema la mano que la enciende y la agita. . . . Seamos verdaderos, aunque la verdad desquicie una nación entera: poco importan las lágrimas, los dolores y los sacrificios de una sola generación, si esas lágrimas, si esos dolores, si esos sacrificios redundan en provecho de cien generaciones. . . . Seamos verdaderos, aunque la verdad convierta al Globo en escombros y ceniza: poco importa la ruina de la Tierra, si por sus soledades silenciosas y muertas sigue retumbando eternamente el eco de la verdad."

González Prada is undoubtedly one of the foremost masters of Spanish prose in America. Forceful, compact, clear and logical, his prose style is in perfect harmony with his invigorating and carefully developed ideas. Abstract thoughts, the result of much study and meditation, are presented vividly in images created by a poetic imagination. Ideas are given concrete form in a profusion of metaphors and similes notable for their freshness and originality. Very fittingly might be applied to his own prose an illuminating paragraph of the introductory essay that he wrote in 1900 for the first edition of the *Poesías Completas* of José Santos Chocano: "Goethe exigía de los poetas imágenes en lugar de meras palabras o frases huecas. Chocano se distingue por la novedad y abundancia de las figuras; de modo que en sus versos las metáforas se suceden con tanta profusión que la lectura produce el efecto, no de palabras que entran a girar en el cerebro, sino de personas y cuadros que se proyectan en la tela de un cinematógrafo. En sus estrofas, lo más intangible y aéreo suele hacerse palpable y terrestre; piensa en imágenes."

A militant and ruthless critic of men and institutions, he aroused, naturally, implacable enmities; but even his enemies could not but respect his integrity of purpose and had to acknowledge his brilliant prose qualities. José de la Riva Agüero, in his *Carácter de Literatura del Perú Independiente*, while not at all in sympathy with Prada's ideas, willingly gives him his due meed of praise as a man of letters: "González Prada es un prosista de combate. Ataca con valentía y rudeza, lucha cuerpo a cuerpo, despierta pasiones, suscita odios y rencores, se enardece en la refriega, fascina por sus metáforas atrevidas y plásticas y por la concisión y rapidez de su vibrante frase. . . . Su prosa es la más cálida, acerada y elocuente de la literatura peruana."

Possessing the creative imagination of a poet, González Prada preferred prose as the medium of expression for his ideas; and his reputation rests mainly upon his prose writings, characterized by an exaltation of ideas and emotions rare in Peruvian literature. His first literary efforts were, however, compositions in verse, and during the middle years of his life, when he became the chief spokesman for political radicalism and anticlericalism, he sought relief from the heated atmosphere of polemics in the quietness of his study and there gave expression in poetry to his love of beauty and artistic impulses. Later, having retired from political life, he found consolation in the study of the poetry of many literatures, making poetical translations and composing original poems in imitation of foreign models. The poetry of his middle years is contained in *Minúsculas* (1901); his later poetry is to be found in *Eróticas* (1911), the title indicating something of the experimental and imitative nature of the contents. In the poetry of Prada there is to be noted a striving for artistic perfection, a searching for new forms and originality of expression. In his fondness for metrical experiments he was a precursor of the Modernistas.

The two volumes contain examples of many forms of lyric poetry: rondel, triolet, coplas, rispetto, ritmos binarios, ritmos cuaternarios, verso libre; some antiquated, some ultra-modern. All show delicate workmanship and artistic finish; whether in some of them art succeeded in concealing art, producing the effect of spontaneity, the reader may judge from the following poems, chosen partly for their brevity, partly for their exquisiteness of finish.

## Triolet

Decirte querría mi pena;  
 Mas dudo, me arredro y callo.  
 A ti, la piadosa y buena,  
 Decirte querría mi pena.  
 No envidies mi frente serena,  
 Que en mi alma deliro y batallo;  
 Decirte querría mi pena;  
 Mas dudo, me arredro y callo.

## Rondel

Más allá, más allá de monte y nube,  
 Por la región azul de lontananza,  
 Desencadena el vuelo mi esperanza,  
 Sobre el dominio de la tierra sube  
 Y al constelado Firmamento avanza,

Atrás los orbes planetarios deja,  
 Por universos ignorados va,  
 Y en desalada exhalación se aleja,  
 Más allá, más allá.

Cruzando yermos de extinguidos soles,  
 Mundos nacientes y encendidas moles,  
 Nunca reposo a su carrera da;  
 Que cede siempre al insaciable anhelo  
 De abrir las alas y extender el vuelo  
 Más, allá, más allá.

## Triolet

Para verme con los muertos,  
 Ya no voy al campo santo.  
 Busco plazas, no desiertos,

Para verme con los muertos,  
 ¡Corazones hay tan yertos!  
 ¡Almas hay que hieden tanto!  
 Para verme con los muertos,  
 Ya no voy al campo santo.

## Mi muerte

(Ritmo binario)

Cuando vengas tú, supremo día, yo no  
 quiero en torno mío, llantos, quejas ni  
 ayes; no sagradas preces, no rituales  
 pompas, no macabros cirios verdes, no  
 siniestra y hosca faz de bonzo ignaro.  
 Quiero yo morir consciente y libre, en  
 medio a frescas rosas, lleno de aire y  
 luz, mirando el sol. Ni mármol quiero  
 yo ni tumba. Pira griega, casto y puro  
 fuego, abrasa tú mi podre; viento  
 alado, lleva tú mi polvo al mar. Y si  
 algo en mí no muere, si algo al rojo  
 fuego escapa, sea yo fragancia, polen,  
 nube, ritmo, luz, idea.

## Triolet

Los bienes y las glorias de la vida  
 O nunca vienen o nos llegan tarde.  
 Lueen de cerca, pasan de corrida,  
 Los bienes y las glorias de la vida.  
 ¡Triste del hombre que en la edad  
 florida  
 Coger las flores del vivir aguarde!  
 Los bienes y las glorias de la vida  
 O nunca vienen o nos llegan tarde.

G. W. UMPHREY

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## UN ESTÍO ENTRE LOS VASCOS

(Apuntes leídos en el Sexto Congreso Anual de la Asociación Americana de Maestros de Español, en Los Angeles, Calif., el 22 de diciembre de 1922.)

Una positiva casualidad fué la que me llevó por primera vez al país de los vascos a principios del verano de 1906. Terminada la ocupación que me hizo permanecer en Madrid durante el invierno, y cuando hacía mis preparativos para volverme al sur de Francia, quiso la suerte que trabara relaciones amistosas con un caballero de Madrid, que también estaba a punto de marcharse para la región vascongada. Esto nos sugirió la idea de recorrer juntos una parte del camino hacia el norte de España, y, efectivamente, salimos al otro día. Por fortuna, mi compañero no tenía prisa de llegar a donde iba — un pueblecito cercano a Zumaya, en la provincia de Guipúzcoa, — así es que bondadosamente se detuvo conmigo en todos los lugares de interés situados entre Madrid y la frontera vascongada: Segovia, Valladolid y otras famosas poblaciones antiguas que uno no se cansaría nunca de visitar.

Ya de viaje, mi amigo me pintó con tales colores la tierra vascongada, a la que iba todos los años, que cuando nos faltaba poco para llegar a Burgos, ya estaba yo deseosísimo de quedarme con él, por unos cuantos días, en su rincón guipuzcoano. Pero los tales días se convirtieron en semanas, y antes de percatarme de ello, había pasado todo el estío entre los montañeses y pescadores vascongados. Tan agradable y llena de interés me resultó aquella aventura, que no necesité de ningún compromiso amistoso, para volver otras dos veces a los ya entonces conocidos andurriales de Guipúzcoa y Vizcaya.

Pero ¡cosa bien singular! durante mis repetidas excursiones a la región vascongada apenas me encontré con algún turista. Me inclino a creer que esto se debe a que cuando el viajero ha llegado a Burgos, procedente del sur de España, ha terminado ya las principales etapas de su viaje por Castilla, de acuerdo con su Baedeker o cualquiera otra guía; ya no ve la hora de tener un cambio radical de perspectiva, y, por consiguiente, procura volver a Francia, con la mayor rapidez posible.

Y no cabe duda que, si se comparan con las maravillas que atesoran Granada, Sevilla y Madrid, las provincias vascongadas tienen muy poco que ofrecer a la generalidad de los turistas. Mas, en mi concepto, tanto el profesor como el estudiante quedarán bien

recompensados, en su viaje veraniego por España, de una excursión de algunos días a esta región importante de la península — que abarca, prácticamente, toda la parte oriental de la cordillera cantábrica — aunque — aunque no sea más que por recoger de primera mano algunos materiales originalísimos para cuando se presente alguna discusión en clase. Sea como fuere, mejor sería no diferir tanto el viaje, porque todo está sufriendo una transformación radical en las provincias vascongadas, debida, sin duda alguna, a las condiciones de la época. Mucho de lo pintoresco que tenía el país, cuando estuve allí por primera vez en 1906, ya había empezado a desaparecer en mi segunda visita verificada algunos años más tarde. De entonces acá han proseguido los cambios y la modernización, principalmente bajo la influencia de la Guerra, y también por otras causas que paso a exponer en seguida.

No hay ninguna dificultad para ir a las mencionadas provincias. en tren o en automóvil. Con todo, es más conveniente y hay cierta economía de tiempo si se va en auto, siempre que el bolsillo permita semejante lujo, por supuesto. En tal caso, y si el viajero llega a España, procedente de Francia, le convendría ir en automóvil desde Bayona o San Juan de Luz hasta Bilbao; pero si parte de Madrid, sería mejor que tomase el auto en Burgos. Ahora, si el turista dispone de una semana de vacaciones para solazarse en alguna playa, puede ir a San Sebastián, y de allí, hacer algunas excursiones en autobús a Pamplona, Roncesvalles, Fuenterrabía y otras ciudades cercanas e interesantes, que serán muy del agrado de los estudiantes de historia, y de literatura romance, en particular. San Sebastián mismo es muy interesante, y ofrece algo nuevo en materia de distracciones, siendo, como es, la estación veraniega más de moda que tiene España. Es, como se sabe, una ciudad vascongada, capital de la provincia de Guipúzcoa; pero actualmente conserva ya poco de sus rasgos característicos y es una playa tan cosmopolita como Biarritz u Ostende.

Si se toma el ferrocarril en San Sebastián para una excursión de ida y vuelta a Bilbao, será muy bueno detenerse en Zarauz, Guetaria. Deva y Durango, pequeñas y atractivas ciudades vascongadas, desde cada una de las cuales fácil y económicamente pueden visitarse en un autobús los puntos más interesantes de la comarca. Pero si la jira se hace partiendo de San Sebastián, se recorre un espléndido camino a lo largo de la escabrosa costa del Cantábrico, por el corazón de la región vascongada. Hay un cambio constante de escenario en este camino, un verdadero caleidoscopio de valles, gargantas, alturas y

planicies. Llanos fértiles y ricos alternan con elevadas colinas, enteramente cubiertas de bosques, y por todas partes se descubren pintorescas aldeas de pescadores, o lindos y diminutos balnearios.

Se queda uno sorprendido con el aspecto que ofrecen los hogares vascongados, que no son muy diferentes de las casitas de campo suizas, con sus fachadas de madera hermosamente decoradas y con su espacioso balconaje, sombreado todo por enormes castaños y rodeado por campos bien cultivados. Los vascos son agricultores muy económicos, y sacan el mayor partido posible de cualquier pedacito de tierra donde pueda crecer algo, bien sea en la colina o en los valles. Esto les da a los cortijos y al paisaje, en general, un aspecto muy limpio y atractivo. Los métodos agrícolas de los vascos, son, con todo, muy primitivos todavía. La tosca horquilla de dos dientes que han usado los vascos durante varios siglos, para labrar la tierra, así como también otras herramientas por el estilo, igualmente anticuadas, son aun más populares que la moderna maquinaria agrícola. Y en tanto que en algunos cortijos empiezan a emplear los flamantes motores, todavía se ven con frecuencia en la carretera de San Sebastián a Bilbao o Santander, las carretas de burros y pintorescos carros de dos ruedas tirados por bueyes, con el yugo caprichosamente esculpido. Y es de ver el curioso espectáculo que ofrecen de vez en cuando estas carretas con todo un cargamento de vino regional envasado en grandes y enteros pellejos de cabra, que forman una aglomeración grotesca de animales repletos, cosa que no puede menos de hacer que recuerde el estudiante "la brava y descomunal batalla que don Quijote tuvo con unos cueros de vino tinto."

Pueden hacerse varias excursiones cortas e interesantes desde el camino principal hasta algunos viejos pueblecitos que le ofrecen al turista, ya una hermosa iglesia gótica, o bien la estatua de un héroe nacional o de un ilustre viajero, o, por último, la casa solariega de alguna prominente familia vascongada. Quizá el monumento más importante de la región, situado a corta distancia del camino que pasa cerca de Azpeitia, es el célebre convento de Loyola, designado siempre con el nombre de la *Casa Santa* por los nativos de la localidad. Este edificio, que data del siglo XVII, y que marca el lugar en que nació uno de los vascongados más insignes, es casi todo de mármol, y tanto por la riqueza del material empleado generalmente en el interior y en el exterior, como por el imponente efecto de su elevada cúpula, es considerado como uno de los más hermosos claustros del mundo.

Si acontece que el turista visite aquella región un domingo o cualquiera otro día de fiesta, puede ver aún a algunos vascos con sus trajes típicos de colores brillantes, y más especialmente en estas ciudades del interior. De seguro que no les falta la inevitable *boina* —que llevan provocativamente echada por lo regular— sobre una oreja. No se ve ninguna otra especie de gorra, ni un sombrero, así es que a menudo le dicen a la comarca, humorísticamente, “el país de la *boina*.” Usa el vasco también una ancha y larga faja de lana roja o azul; unos calzones hasta la rodilla, de color claro, generalmente; chaqueta oscura y una sencilla camisa blanca, sin corbata alguna. Raras veces lleva saco en verano y en muy contadas ocasiones, y sólo cuando el tiempo es muy inclemente, se le ve con una chaquetilla o una manta echada sobre el hombro. Con frecuencia lleva una pesada cachiporra, su *makhila* que se parece un poco al *gilaleh* irlandés, aunque algo menos tosca.

Las mujeres también parecen muy lindas con sus avíos de gala, aunque éstos no son tan vistosos como los de los hombres. Llevan invariablemente, un jubón o corpiño bordado y bien ceñido al cuerpo (de donde proceden nuestros jubones vascongados que estuvieron de moda hace algún tiempo), y una saya de colores alegres prendida en las caderas sobre el brillante refajo azul o rojo. Su tocado consiste, generalmente, en un pañuelo de seda de colores vivos, o en una rosa encarnada prendida coquetamente en el abundoso pelo negro; pero la última vez que estuve allí pude ver que la generalidad de las señoritas usaban ya sombreros de verano de los que implanta la moda en San Sebastián . . . . ¡ El eterno femenino por todas partes! . . . .

Tanto los hombres como las mujeres usan, la mayor parte del año, cierto linaje de sandalias cómodas y ligeras, de color blanco, azul o negro, que se destacan sobre la albura de las medias, — la *alpargata* o *espartinac* — excelente calzado veraniego de gruesas y fuertes suelas de cáñamo. Estas alpargatas son, como ya he dicho, muy duraderas, no obstante la delicadeza aparente de su material y, por otra parte, son sumamente baratas. Me acostumbé tanto a ellas que sentí muchísimo tener que trocarlas más tarde por mis botas de cuero.

Aquí vendrían de molde algunas palabras referentes al origen de los vascos, problema intrincadísimo que ha dado mucho que decir a los eruditos, más el tiempo no me lo permite y debo remitir a ustedes a la lectura de cualquiera enciclopedia o de algún otro libro de consulta. Ni el tiempo tan limitado de que dispongo me permitirá entrar



en pormenores acerca de las dificultades casi invencibles que presenta el idioma vasco, con sus 13 vocales sencillas, 38 consonantes y 6 diptongos; con su carácter aglutinante, en virtud del cual pueden formarse palabras de una extensión punto menos que increíble. Por otra parte, hay más de treinta dialectos diferentes, puesto que cada pueblecito parece que tiene el suyo propio.

Y de paso diré que los nativos nunca se dan el nombre de vascos o vascongados, sino el de *Escualdunac*, y que llaman a su idioma *Escuara* o *Euscara*, vocablo formado con el prefijo *Eusc*, idéntico al prefijo *Osc* o *Vasq* de Italia e Iberia. Puede echarse de ver muy fácilmente que hay un buen número de palabras francesas o españolas — sobre todo en los lugares fronterizos — y es imposible comprender una jota de vascuence sin una tintura siquiera de español o de francés.

El vascongado, aunque inteligente por naturaleza, contentase, por regla general, con la lectura del periódico — que se edita en San Sebastián o Bilbao — pero el tal periódico no tiene muchas *novedades*, que digamos, según la acepción que le damos a esta palabra. Unos cuantos artículos de interés local; algunos despachos extranjeros, reproducidos de la prensa de Madrid; unos cuantos anuncios, y, de tarde en tarde, algún poema original escrito en vascuence, o algún viejo canto. Rara vez tiene el periódico más de cuatro planas: dos en el dialecto regional y las otras dos en castellano.

Propiamente hablando, no existe la literatura vascongada. — Ciertamente que en las casas de los indígenas más acomodados se encuentran varios libros en vascuence; pero son, por lo regular, traducciones del español o del francés.

Allá en los siglos XVI y XVII hubo media docena de hombres que escribieron en lengua vasca; pero no se conserva hasta nuestros días cosa alguna que merezca tomarse en consideración.

Hay, con todo, centenares de cantos, épicos y líricos, baladas y cuentos — producciones anónimas, en su totalidad. Muchas de ellas andan en letras de molde; otras, y son las más, se conservan todavía porque han pasado de boca en boca hasta nosotros. Por lo que mira a los cuentos de hadas, encuéntrase uno, con gran sorpresa, la mayor parte de los más famosos, aquellos que reprodujeron para delicia nuestra Grimm y Hans Christian Andersen, tomándolos de otras naciones. Muchas de las poesías líricas que existen ahora, son breves cantos eróticos, en tercetos o cuartetos. En muchos de los poemas vascos hay ciertas onomatopeyas, que les dan un encanto muy

grande, pero que, por esto mismo, son casi imposibles de traducir a otro idioma.

Uno de los rasgos más curiosos que presenta la conversación de un vascongado, es el uso tan frecuente de refranes o proverbios. Siempre aplica uno, a cada caso. Muchísimos son idénticos a los que se emplean en toda España o en otras partes de Europa; otros son sumamente expresivos; algunos, poco delicados, y, por último, hay otros satíricos o cínicos, tales como éstos:

Di la verdad, y te ahorcan.

No hay puerta que resista a la llave de oro.

Algunos refranes son muy humorísticos. Por ejemplo:

Para el que ahorcan en la Pascua  
es muy breve la Cuaresma.

Y también se oyen estos otros muy a menudo:

Al que se inclina a comerse un ratón,  
viene el gato y lo devora.

Tiene el olmo bellas ramas,  
pero no da ningún fruto.

El doctor, principalmente, anda muy malparado en los refranes. Véase cómo los vascos creen poder prescindir del médico, según uno de sus cantares:

Dame carne de este día  
y pan del que se hizo ayer;  
vino añejo — ¡qué alegría! —  
y, doctor, . . . ; hasta más ver! . . . .

Muchos de estos proverbios aluden, naturalmente, a las condiciones especiales del pueblo:

La mujer del marinero  
de mañana se casó  
y por la tarde enviudó.

Esto es perfectamente aplicable a los pescadores que viven cerca de la Bahía de Vizcaya, porque aunque haga muy buen tiempo, el mar siempre está picado allí, y aquella pobre gente casi no tiene más recurso de vida que la pesca.

Raramente se ve aquí un entierro. Este robusto pueblo parece que

tiene el don de la longevidad, y tal vez se deba esto al buen clima y a los excelentes costumbres de los vascos. Los cementerios están situados generalmente en la cumbre de la colina más alta cerca de la ciudad. Muchas veces me hago cruces al imaginarme cómo puede llegar hasta allí una comitiva fúnebre. Si se le pregunta a uno de los nativos por qué escogieron tal sitio para panteón, es casi seguro que conteste:

—¡Toma! . . . ¡Pues para estar más cerca del cielo! . . . Aunque una vez me dijo un sacerdote vasco que lo hacían para recibir los primeros y los últimos rayos del sol. Esta es, sin duda, una costumbre muy antigua.

En estos entierros, los parientes y amigos del difunto se entregan todavía a extremas manifestaciones de dolor, prorrumpiendo en fuertes y desgarradoras quejas y lamentos. Pero concluido el funeral, viene la suntuosa fiesta, el llamado "velorio," que también celebran en algunas partes tanto los escoceses como los irlandeses.

Sin embargo, la fiesta con que da fin el día del entierro, no puede compararse en júbilo con el regocijo de un matrimonio. Entonces el vasco, que rara vez se propasa empujando el codo, da al traste con toda su moderación, y a lo mejor del banquete, la alegría de los invitados va mucho más allá de lo debido, dicho sea en honor de la verdad.

Una de las costumbres más curiosas que pueden observarse en los casamientos, consiste en obligar a los novios a que se tomen un brebaje inofensivo, pero sumamente amargo, que les presentan en una copa. Salta a la vista su significado simbólico, y tal costumbre tiene origen, seguramente, en una de tantas supersticiones de los vascos, que no han podido extirpar todos los esfuerzos de las autoridades civiles y religiosas.

Las *corridas* y el juego pelota (*jay-a-lay*, el deporte nacional) son sus distracciones predilectas. Pero había también, hace unos veinte años, y puede que aun perdure, una diversión al aire libre, y de carácter religioso. Me refiero a la "*Pastorale*," que es una especie de representación medioeval, en que tiene una gran cabida la *máquina* o *maravilloso*. Estas obras son puestas en escena el día de Corpus Christi, generalmente, o en alguna otra festividad, y son una reminiscencia de algunos de los *Autos Sacramentales*.

La "*pastorale*," como ya he dicho, es al aire libre y la representan en un escenario muy primitivo los jóvenes de la localidad, que aprenden sus papeles, de palabra, durante las interminables noches del

invierno. Los versos — que se cuentan por millares — son apropiados para la recitación y versan, principalmente, sobre asuntos bíblicos. Las composiciones más populares son de un carácter histórico y legendario, y van encaminadas, generalmente, a celebrar los triunfos de los cristianos sobre los sarracenos. Hay en ellas, indefectiblemente, "*espíritus buenos*" que se conducen con mucho señorío y "*espíritus malos*" que se manejan de un modo muy grotesco; hay también numerosos diablos encarnados que andan saltando sin cesar entre la muchedumbre para divertirla con sus bufonadas.

Algunas veces, la representación de la *pastorale* dura todo el santo día; pero los espectadores la presencian sin pestañear hasta que se concluye. A esa hora, y si no es demasiado tarde, la banda municipal toca una tonada, y se termina la fiesta con el *zortzico*, el baile nacional, en el que todo el mundo toma parte.

Los vascongados son aficionadísimos a bailar, y la música que acompaña sus bailes característicos es muy agradable. Tiene cierto ritmo nervioso, que unas veces degenera en una amorosa languidez, y otras ocasiones cobra un vigor inusitado. Las muchachas usan de vez en cuando las *castañetas*; mas, por regla general, los bailarines imitan con los dedos el sonido de las castañuelas, con tal perfección, que llega uno a creer que las están tañendo de veras.

Estos *zortzicos* tienen cierta semejanza con los demás bailes que se usan en las otras regiones de la península. Pero hay algunos enteramente peculiares de la comarca, y son ejecutados por una sola pareja — un joven y una jovencita — en tanto que el resto de los espectadores les forma corro y se pone a mirarlos. Al empezar, la pareja sigue fielmente los movimientos regulares del *zortzico*; luego viene toda clase de complicaciones dramáticas, en las que, por lo regular, interviene el padre de la joven que lucha por arrebatársela a su compañero, hasta que, por fin, llega a conseguirlo. Ya para concluir el dramático episodio, y a una señal de la orquesta, se vuelve la joven con su amante, y termina la danza, como empezó, con el *zortzico*, en el que figuran entonces todos los que quieren.

Otro baile peculiar de los vascos, el *Mutschiko*, es ejecutado por hombres solamente. Comienza con un movimiento grave que se va animando poco a poco, hasta que, hacia el fin, presenta ya todas las características violentas y apasionadas de ciertos bailes húngaros, los movimientos de los derviches religiosos, y las extravagancias de los llamados *bailes de la serpiente* que se estilan entre los indios americanos.

Las orquestas de los vascongados no son cosa del otro jueves. Compónense, por lo regular, de cuatro instrumentos: violín, flauta, trompeta, y "tamboril," una especie de guitarra de seis cuerdas, que tañen por medio de una varillita. Los sonidos que produce tienen alguna semejanza con los de la gaita.

Ahora diré unas dos palabras con respecto al porvenir de los vascos, que, por desventura, no es muy halagüeño. Creo, con toda firmeza, y a juzgar por las rápidas transformaciones verificadas en estos últimos veinte años, que la gente vascongada, con todo lo que tiene de pintoresco su linaje, vivirá tan sólo en el mundo de la tradición, en fecha relativamente no muy lejana ya.

Los autos y los ferrocarriles, que cruzan por el corazón mismo de la comarca, son un factor demasiado importante para acabar con todo lo que tenía de muy suyo aquella gente. La transformación de los nativos sigue su curso con toda rapidez. Que alguno de ellos pase unos cuantos meses fuera del terruño, en cualquiera ciudad de la península, — y el ferrocarril se encargará de hacerlo por unas cuantas pesetas llevándoselo a Burgos o a Santander — y a su regreso será muy otro, estará completamente cambiado. Ya no hablará su propia "*Euskara*," siempre que esté en su mano dejar de hacerlo, y con suma repugnancia volverá a tomar los antiguos hábitos y costumbres, si es que los recupera alguna vez.

A esto se agrega al atractivo del dólar americano. La mayor parte de los jóvenes con quienes traté del asunto, me manifestaron que estaban completamente resueltos a radicarse en América, pronto o tarde, así por los exiguos jornales, como por las malas condiciones en que se encuentran las provincias vascongadas. El medio de que generalmente se valen los vascos para venir a los Estados Unidos o para dirigirse a cualquier punto de América del Sur, consiste en alistarse entre la marinería de un buque mercante que zarpa del puerto que más les conviene, con rumbo a cualquiera de los países sobredichos, dado que todos los vascos son, prácticamente, hábiles marineros.

Pero las manifestaciones de la vida moderna que les aguardan en sus nuevos hogares no son propicias, ciertamente, para la conservación de las antiguas costumbres. Y es muy de lamentar que todo lo más típico de esta raza tenga que sucumbir muy pronto, debido a las causas que he procurado exponer.

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## THE TEACHING OF SPANISH LITERATURE IN SECOND AND THIRD YEAR SPANISH

After I had considered this subject, the following question came to my mind: whether or not there should be any conscious effort to teach literature in Spanish two and three; and if so, to what extent it should be taught.

My answer to the first is without any doubt, yes; my reasons are twofold. First, the majority of students never take more than two or three years (or fifteen semester hours) of a foreign language, (statistics show that not more than thirty per cent of the students take more than fifteen hours); and second, we teachers of Spanish must insist that more information concerning the civilization of the Spanish people be disseminated. To accomplish what we are working for, to present the language as a living language, its literature a real literature, as good as that of any country, and its people as human beings,—we must see the necessity of presenting to all our classes, not merely to the advanced ones, the beauty and harmony of Spanish literature expressed by Spaniards. If we love it, so will our students, because good teaching is full of contagious enthusiasm.

The object of this paper is then, to emphasize the need for the teaching of Spanish literature and Spanish customs to as many students as possible. When we pick up a magazine or a newspaper, when we talk with educators, or when we consult with students about their proposed courses, we find that the study of Spanish is ever increasing and that it is the most important foreign language for our students to learn. And why? Almost without exception, this reason is given—economic or commercial necessity! Then, as if it were secondary, we hear that we must also learn Spanish for literary and cultural reasons, since Spain has a literature second to none. There is not the slightest doubt about the economic reasons; they have been stressed so forcibly and the literary importance made so secondary for years, that not only students but many university professors say, "Has Spain a literature other than Don Quijote?"

We teachers of Spanish must give our students something of Spanish culture; we cannot say to them that Spain has a literature inferior to none and expect them to believe it, much less defend this statement, if we cannot cultivate in them an ability to interpret sympathetically what they read and let them get at first hand an

understanding of the ideals of the Spanish people. And may I say briefly here that the picturesqueness of the Spanish people and of Spain has been emphasized almost as much as the commercial aspect, especially in our elementary readers, so that the current idea of the Spanish people is of a motley crowd of dancers and bull-fighters. Spain is, indeed, picturesque, but let us not fail, I insist, to impress upon our students that the people of Spain are as modern, as intellectual, and as progressive as the people of England, France, or the United States. A sympathetic attitude toward the work offered in intermediate courses naturally presupposes a sensible approach to the subject in Spanish one by reading, translating intelligently, and understanding Spanish and something of the Spanish people; and these cannot be adequately acquired from an elementary reader of the picturesque type. The ability to interpret national character and ideals, and in this way to raise one's own ideals and aspirations, is the greatest function of any literature. An understanding of a people—and this is gained only through its literature—is indispensable whether one expects to teach, to devote himself to a study of literature, to enter into the commercial field, or to be a stenographer.

All of us, doubtless, agree that we should give our elementary classes more than a cut and dried presentation of grammar, verbs, and reading matter; that in addition, our students should be able to express their thoughts in simple Spanish, to know something of the people, their country, and their history. The literature of Spain is a reflection of its lofty ideals, its humanism, its affection for the home, its love of peace, its deep religion, and above all its exalted sense of honor. By means of detailed study of the simpler masterpieces, lectures by the instructor, outside readings in Spanish, open discussions in class, and written criticisms, the student will receive a fair knowledge of the outstanding authors in the field of Spanish literature. However, much depends upon the instructor who will choose, during the course, works which will represent the different movements and the different periods in the development of the literature. I have mentioned below several texts which might be chosen for reading material in the second and third semesters or years:

## Second—

Pérez Galdós: *Marianela*.  
 Martínez de la Rosa: *La Conjuración de Venecia*.  
 Selgas: *La mariposa blanca*.  
 Benavente: *Ganarse la vida*.  
 Martínez Sierra: *El palacio triste*.  
 Alarcón: *Novelas cortas*.  
 Alarcón: *El capitán veneno*.  
 Isla: *Gil Blas*.  
 Carrión-Aza: *Zaragüeta*.  
 Escrich: *Fortuna*.  
 Caballero: *Un servilón y un liberialito*.  
 — *Tres comedias modernas*.  
 Valera: *El pájaro verde*.  
 Tamayo y Baus: *Más vale naña que fuerza*.

## Third—

Benavente: *El príncipe*.  
 Caballero: *La familia de Alkareda*.  
 Moratin: *El sí de las niñas*.  
 López de Ayala: *Consuelo*.  
 Tamayo y Baus: *Lo positivo*.  
 Isaacs: *Maria*.  
 Martínez Sierra: *Canción de Cuna*.  
 Quintero: *Doña Clarines*.  
 García Gutiérrez: *El Trovador*.  
 Valdés: *José*.  
 — *La hermana San Sulpicio*.  
 Gil y Zárate: *Guzmán el Bueno*.  
 Hartzenbusch: *La coja y el encogido*.  
 Echegaray: *O Locura o santidad*.  
 Galdós: *Mariucha*.  
 Béquér: *Poems, Tales, and Legends*.

To combat the ignorance of many—even of some modern language instructors—we must make it known to the American public that Spanish literature is comparable to that of any country; and no surer way can be found than by acquainting our students with Cervantes, Calderón, Pérez Galdós, Benavente and a host of others whom they will read and know as familiarly as they know the classics of English literature.

The teaching of literature should, of course, be a secondary aim except in the specialized advanced course; nevertheless, when the student has reached these courses, he should know in general the literary movements and the outstanding authors of each period; he should know, for example, that the romantic movement spread through all of Europe and that every country produced great romantic tragedies, those of Spain by no means inferior to those of Germany; he should know that contemporary Spanish literature holds first place among the contemporary literatures of the world; and he should know that the Spanish *romance* is, without doubt, the richest mine of ballad poetry in the world. (Fitzmaurice-Kelly.)

I have prepared a brief outline of the periods of Spanish literature which might be given to a class. These are suggestions, only tentative, the desired end being the preparation of a list of the outstanding authors in each period who gave to humanity a lofty idealism, a serene realism, and a true conception of Spanish character.



- I. EARLY PERIOD (beginnings in Cataluña in 11th century).
  - A. Epic. (*Poema de Mio Cid*.)
  - B. Religious. (*Auto de los Reyes Magos*.)
  - C. Chronicles, essays, etc. (Alfonso el Sabio, and others.)
  - D. Play—novel. (*La Celestina*.)
  - E. Ballads. (Romances.)
  - F. Picaresque novel. (*Lazarillo de Tormes*.)
- II. SIGLO DE ORO.
  - A. Cervantes. (*Don Quijote*, *Novelas Ejemplares*, dramas, interludes, entremeses, etc.)
  - B. Lope de Vega.—Classic Spanish Drama.
  - C. Tirso de Molina.—Classic Spanish Drama.
  - D. Moreto.—Classic Spanish Drama.
  - E. Alarcón.—Classic Spanish Drama.
  - F. Calderón.—Classic Spanish Drama.
  - G. Rojas Zorrilla.—Classic Spanish Drama.
- III. NEO-CLASSICISM.
  - A. Moratin. (*El Sí de las niñas*.)
  - B. Ramón de la Cruz. (*Sainetes*, representing development of realism.)
- IV. ROMANTICISM.
  - A. Martínez de la Rosa. *La Conjuración de Venecia*.
  - B. Duque de Rivas. *Don Alvaro*.
  - C. Espronceda. Poetry.
  - D. Zorrilla. *Don Juan Tenorio*.
  - E. García Gutiérrez. *El Trovador*.
- V. REALISM.
  - A. Pedro Antonio de Alarcón. *El niño de la Bola*.
  - B. Juan Valera. *Pepita Jiménez*.
  - C. José María de Pereda. *Peñas Arriba*.
  - D. Palacio Valdés. *José*.
  - E. Galdós. *Marianela*.
- VI. CONTEMPORARY.
  - A. Pío Baroja. *Aurora Roja*.
  - B. Los Quinteros. *Doña Clarines*.
  - C. Martínez Sierra. *Teatro de Ensueño*.
  - D. Blasco Ibáñez. *La Barraca*.
  - E. Valle Inclán. *Sonatas*.
  - F. Benavente. *Los Intereses Creados*.
  - G. Pardo Bazán. *La Piedra Angular*.

A very probable criticism of this plan will be that too much time will be wasted—or rather spent—upon material that is too advanced for the student, that time which might otherwise be spent on conversation and constructions will be lost, and, last, that the student is not interested in material as intangible as this seems. But he will be interested if the instructor clothes the dry bones of the subject with the flesh of biographical detail, anecdote, tradition, and all the thousand and one *minutiae* which make a subject live. An arrangement whereby are spent no more than two hours some weeks, others none at all, may be possible. The students may enter into the discussion, especially in a review of the preceding lesson; they may give *discursos* in Spanish about each period or author; they may have contests in naming authors or books; or they may prepare their own outlines, the best of which will be written on the blackboard.

When we read in *Marianela*—for most of us do read this charming novel—that Nela is called the *lazarillo* of Pablo, would it take

too much time from our class period to tell the students about *Lazarillo de Tormes*, and let them know that the picaresque novel, with *Lazarillo de Tormes* perhaps the most typical, was the forerunner of the modern novel, and that this cynical autobiography fixed the type of the comic prose epic? Surely, this would be of interest to the student and information most tangible. To how many students are these names familiar, Menéndez y Pelayo, Mariana, Murillo, El Greco, Raimundo Lulio, Santa Teresa, Bolivar, Juan de Toledo, and Alcalá Galiano? If they are mentioned occasionally in class when we speak of historians, painters, orators, architects, and soldiers, they will become familiar figures so that finally there will be a significance, a meaning, a harmony in things Spanish. We may be able, I hope, to present Spain as a living country, to make possible a recognition of its merits, and seek to encourage comparative study.

We are all agreed, no doubt, that in order to educate the American public in Spanish affairs, we must go beyond the schools, we must make ourselves a kind of informational bureau and try to inspire in our students an enthusiasm and interest for things Spanish. Who, more than our students, can disseminate in popular form information concerning Hispanic countries, their customs, their literature, their scientific progress, their history, and their scholarship? It is our duty to plan such a program in our early classes when there are many students, that they will all have well-organized enthusiastic, and vivid impressions of what Spain really is.

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## ESTUDIOS LITERARIOS

### 2. JOSÉ MARTÍ, EL POETA

"Como cada palabra ha de ir cargada de su propio espíritu, y llevar caudal suyo al verso, mermar palabras es mermar espíritu." Así empezaba Martí la declaración de sus principios estéticos. Y esto es aquello del ritmo interno de que hablaba Darío más tarde y que todos los poetas saben, y tan bien, que se resisten tenazmente a alterar vocablos que no satisfacen al común de los lectores. La palabra que ellos espurgan y trastean y recortan va cargada de íntima esencia, llena de espíritu, con su valor especial. Es esta la palabra individual del poeta, una creación difícil y dolorosa. Es por esta razón que no hay palabras de más ni de menos en un poema perfecto como lo son "Annabel Lee" de Poe y "Canción de Otoño en Primavera" de Rubén Darío. Y es necesario que ya comprendamos que la palabra tiene valores infinitos y que son incontables sus combinaciones. De manera que por lo que se refiere a la forma el poeta puede ejercitar su libre albedrío en un ansia fecunda de novedad. Debemos sí criticar el pensamiento rutinario, o mejor la falta de pensamiento, la imagen que ya se ha hecho lugar común en algunos poetas de hoy. Porque en ellos la palabra es una cosa muerta, un símbolo que ya no lo es, una serie de letras sin significado, la imitación inconciente de los poetas anteriores, con sus mismos temas y su misma manera de expresarlos. Toda ebullición espiritual requiere un estilo propio para su expresión y si un escritor tiene un exceso de movimiento ideológico y por el contrario su vocabulario es pequeño, el mismo se formará su propio estilo. Nuestro idioma es aún imperfecto. Hay miles de concepciones que todavía no se pueden expresar, pero como la poesía va en avance continuo cada día hacemos descubrimientos. Hay emociones elementales sentidas y dichas únicamente por poetas modernos, por ejemplo ciertas revelaciones espirituales hechas por Verlaine habrían sido incomprensibles para los grandes trágicos griegos. Y hay todavía estados de alma complicadísimos como los de Mallarmé, impenetrables aún para nosotros mismos.

Y sigue Martí: "Pulir es bueno, mas dentro de la mente, y antes de sacar el verso al labio" Para él entonces las palabras están atentas al nacimiento de la idea y cuando ella despunta se apresuran a conducirla hacia el mundo exterior, mas como las palabras están inquietas por ofrecerse, anhelantes del vivo deseo de ser conductoras,

se atropellan y saltan creyendo que todas pueden llevar el pensamiento. Y ahora es cuando se revela el gran poeta. El versificador rutinario cogerá la primera en presentarse sin atender a su capacidad conductora y la enviará con el mensaje, pero el otro, el que discierne, el de gusto artístico, superior, buscará la que esté más en armonía con la idea y dejará las otras para tareas posteriores. En este último caso estaremos en presencia de la palabra exacta. Así Martí igualaba con la expresión el pensamiento, y como era un ingenuo su alma era de una absoluta sencillez y por consiguiente su técnica literaria también lo era. Sencillo y claro se nos muestra en *Ismachillo*, libro en que la ternura es como una grama húmeda y finísima sobre la cual se deslizan estos versos con las plantas desnudas. Dedicadas a su hijo, el afecto más puro corre por estas páginas. Es él, el hijo, quien le hace decir: "Tengo fe en el mejoramiento humano, en la vida futura, en la utilidad de la virtud y en ti." En todas partes ese león de combate se torna dulce y suave al recuerdo del hijo. En la ciudad como en el mar la voz infantil le está echando mieles de bondad y suavizando su sentir.

Más tarde, en sus *Versos Sencillos* escritos "allá en los montes donde corrían arroyos y se cerraban las nubes"— Martí escribió versos. Y ya lo tenemos en contacto con la naturaleza viva, en un panteísmo sano y vigorizante, dejando correr esta vez el pensamiento, al cual asciende el poeta después de sus explosiones sentimentales. Está ya en contacto con ese organismo vivo de las montañas, que no son, como dicen los hombres de ciencia, la costra de la tierra, la capa muerta formada por los residuos arrojados del centro, sino un deseo eterno de renovarse que siente la naturaleza, un ansia por definirse y por subir, como ya lo notó Oscar Wilde en su *De Profundis*, y como se canta en nuestra ante-clásica literatura:

A ese árbol que mueve la foja  
algo se le antoja.

Y bajo la solemne aparición de las montañas el poeta alcanza su elevación diciendo:

Nunca más altos he visto  
estos nobles robledales;  
aquí debe estar el Cristo  
porque están las catedrales.

Desde el punto de vista de la técnica Martí se ha superado. Ya aparecen algunos recursos de que más tarde iban a abusar los poetas modernistas, como la repetición de dos consonantes en un solo verso

La forma del romance adquiere gran soltura y el uso continuo de la rima consonante da a la estrofa una absoluta firmeza. Sin embargo, a pesar de ese panteísmo disolvente y esa evolución hacia temas de más aliento y profundidad que los meramente sentimentales el poema puramente emocional aparece con una levedad y una agudez magistrales:

Quiero, a la sombra de un ala  
contar este cuento en flor :  
La niña de Guatemala,  
la que se murió de amor.  
Eran de lirios los ramos,  
y las orlas de reseda  
y de jazmín: la enterramos  
en una caja de seda.  
. . . . Ella dió al desmemoriado  
una almohadilla de olor :  
El volvió, volvió casado :  
Ella se murió de amor.  
Iban cargándola en andas  
obispos y embajadores ;  
detrás iba el pueblo en tandas  
todo cargado de flores.  
. . . . Ella, por volverlo a ver  
salió a verlo al mirador :

El volvió con su mujer :  
Ella se murió de amor.  
Como de bronce candente  
al beso de despedida  
era su frente — la frente  
que más he amado en mi vida.  
. . . . Se entró de tarde en el río,  
la sacó muerta el doctor :  
Dicen que murió de frío :  
yo sé que murió de amor.  
Allí, en la bodega helada  
la pusieron en dos bancos :  
Besé su mano afilada,  
besé sus zapatos blancos.  
Callado, al oscurecer  
me llamó el enterrador :  
Nunca más he vuelto a ver  
a la que murió de amor.

Por su aguda sentimentalidad, por la forma casi popular en que está expresado, por los recursos de la técnica, perceptibles únicamente al versado en cuestiones estéticas, por su musicalidad, porque en él se juntan la vaguedad y la precisión como pedía Verlaine y por la *nuance* crepuscular y el color gris, este poema determina un nuevo modo de *hacer* en nuestra poesía, mas preciso que el de Becquer, y que puede señalarse como un antecedente seguro de nuestro modernismo. Intenso poema formado de fragmentos disgregados; hecho con pedazos de recuerdos que en inarmónico desorden hieren el sentir del poeta, recuerda por su intensidad aquel soneto magistral de Darío a "Margarita," por tristeza resignada al nunca bien ponderado poema "Annabel Lee" y por belleza fraseológica y hechura a "La Niña Bella del Brasil."

¿Y qué poema podría señalar a Martí como precursor modernista mejor que ese magistral "Bailarina Española" en que por el movimiento violento, la plasticidad y la exacta selección de las palabras supera a muchos poemas que escribió Darío siguiendo esta manera?

... Súbito, de un salto arranca.  
 Húrtase, se quiebra, gira:  
 abre en dos la cachemira,  
 ofrece la bata blanca.  
 El cuerpo cede y ondea;  
 la boca abierta provoca:  
 es una rosa la boca;  
 lentamente taconeá.

Y para señalarse mejor como un antecesor, este poeta sencillo e infantil nos da en algunos poemas la alegría siglo dieciochesca de los Luises, esa alegría de careta y disfraz que cantó tanto nuestro gran Rubén:

una duquesa violeta  
 va con un frac colorado:  
 marca un vizconde pintado  
 el tiempo en la pandereta.

Y después nos sorprende con cierta delectación sensual, con cierta languidez bizantina en un poema un tanto decadente al cual aplica sus teorías sobre el movimiento poético para desarrollarlo en una lentitud morbosa que quisiera eternizar la belleza desnuda:

Mucho Señora, daría  
 por tender sobre tu espalda  
 tu cabellera bravía  
 tu cabellera de gualda:  
 Despacio la tendería,  
 callado la besaría.  
 Por sobre la oreja fina  
 baja lujoso el cabello,  
 lo mismo que una cortina

que se levanta hacia el cuello.  
 La oreja es obra divina  
 de porcelana de China.

Mucho Señora te diera  
 por desenredar el nudo  
 de tu roja cabellera  
 sobre tu cuello desnudo:  
 Muy despacio la esparciera,  
 hilo por hilo la abriera.

En su poema "Los Héroes de Piedra" Martí por medio de artificios de retórica quiere darnos un efecto de contraste, pero como él es un poeta sincero y natural estas mistificaciones poéticas se nos antojan de mal gusto. Además el recurso de repetición por el usado es demasiado elemental y fatiga la vista y el oído sin alcanzar a darnos la sensación deseada.

Martí puso toda su fe en el libro que el llamó impropriamente *Versos Libres*. En él declara "Así como cada hombre trae su fisonomía, cada inspiración trae su lenguaje. — El verso ha de ser como una espada reluciente que al envainarla al sol se rompe en alas. Mis endecasílabos hirsutos, nacidos de grandes miedos o de grandes esperanzas, o de indómito amor de libertad, o de amor doloroso a la

hermosura. Y con estas palabras el libro está explicado. Explicadas sus grandes voces de aliento, sus gritos de dolor ante la postración de su país, su exaltación del dolor, incubador de la belleza. El dolor es pues el eje de estos cantos y después de haberlos plasmado el poeta contempla con una gran alegría la presencia de la muerte, confiado en la virtud permanente de su verbo y en su fuerte creencia de la vida futura. *Versos Libres* es, como obra de arte, inferior a sus libros anteriores. Acaso Martí creyera en el valor de la obra filosófica en verso, obra que ha hecho fracasar a grandes poetas cargando su lirismo de grandilocuencia y de altanería lírica. Su endecasílabo plagado de lugares comunes y de frases sin sentido es de una monotonía y de una superficialidad desesperantes. Y aunque hubiera conseguido evitar el lugar común y la rutina no habría podido volver a la admirable ingenuidad de su *Ismaelillo* sin volver a sus antiguas formas líricas.

ARTURO TORRES RIOSECO

UNIVERSITY OF MINNESOTA

## BRIEF ARTICLES AND ANNOUNCEMENTS

### Saludo a los Alumnos del Curso de Vacaciones de Madrid

(Discourse of Professor John D. Fitz-Gerald at the opening session of the Curso de Vacaciones at Madrid, July, 1923. This address was preceded by Professor Menéndez Pidal's address of welcome as President of the Summer Courses; and was followed by a welcoming address by the Rector of the University of Madrid, the Excmo. Sr. D. José Rodríguez Carracido.)

Señoras y señores:

Hace, poco más o menos, un cuarto de siglo, que un joven erudito español ganó por oposición la cátedra de filología neo-latina en la Universidad Central. Hace ventitrés años que un desconocido estudiante americano llegó a Madrid, atraído por la fama del joven erudito español, y deseoso de profundizar sus conocimientos de la lingüística castellana bajo la sabia enseñanza de aquél. Pero dióse la pícara casualidad de que el entonces nuevo Ministro de Instrucción Pública hubiese sentido un invencible deseo de reformar el programa de estudios para el doctorado en filosofía y letras; y al hacer la reforma, colocó el curso de filología en el tercer año. Como la reforma tenía efecto retroactivo, no hubo, por supuesto, estudiante alguno de tercer año, y el desconocido americano se encontró con la triste noticia de que no habría aquel año, ni el siguiente, curso de filología. De consiguiente, se halló delante de la perspectiva acongojadora de no lograr los fines que se había propuesto al intentar aquel largo viaje de estudios de dos años y medio. Y no pudo menos que exponer su congoja al joven, pero ya ilustre, filólogo español. Éste, con una generosidad característica, invitó al americano a venir a su casa una vez cada semana para leer juntos algunos antiguos textos españoles, y fijó día y hora. Así fué durante todo aquel año. Entretanto, bajo la dirección del sabio español, el americano empezó un largo estudio sobre cierto texto antiguo, y continuó su trabajo durante todo el verano. Cuando el catedrático volvió de su veraneo, las consultas en su casa se reanudaron, concretándose sobre el trabajo ya hecho por el americano. A poco de reanudadas las consultas el español dijo un día: "No espere Vd. hasta el lunes que viene. Vuelva Vd. pasado mañana a tal hora." Y el miércoles, dijo: "Vuelve Vd. el viernes." Seguían así varias semanas, al fin de las cuales, un poco antes de Navidad, el español sorprendió al americano diciéndole: "Hombre, venga Vd. todos los días de aquí en adelante, hasta que se marche Vd. al extranjero." Y así hacían hasta los fines de enero, y no sólo por una hora como al principio, sino ¡por dos y por tres!

Cuando os digo que el joven erudito español de entonces fué Don Ramón Menéndez y Pidal, y que el desconocido estudiante americano fué la persona que en este momento os dirige la palabra, comprenderéis los vínculos de gratitud y de cariño que me unen al ilustre Presidente del Curso de Verano, que acaba de hablaros.

Y como de estos acontecimientos resulta que yo soy, desde el punto de vista de la cronología, el primer producto de la enseñanza de Don Ramón, me permitiréis que os haga hacer una ojeada retrospectiva de las condiciones de enseñanza aquí en Madrid, en asuntos que os interesan.



En aquel entonces éramos tres estudiantes americanos, la Srta. Caroline B. Bourland, mi mujer, y yo. En el segundo año de que os he hablado, éramos dos, porque la Srta. Bourland se había vuelto a los Estados Unidos. En el año académico que acaba de terminarse éramos de 60 a 70 americanos los que estudiábamos aquí.

En aquel entonces había en la Universidad Central, como profesores de asuntos que nos interesaban, el Sr. Sánchez Miguel y Don Ramón Menéndez Pidal; y en el Ateneo, Don Marcelino Menéndez y Pelayo y Don Emilio Cotarelo y Mori. No había todavía la Junta para Ampliación de Estudios, ni el Centro de Estudios Históricos, con sus Cursos Trimestrales para Extranjeros, y su Curso de Vacaciones para Extranjeros. Y como profesores, en lugar de los cuatro que acabo de mencionar, y a pesar de tener que lamentar la retirada de Don Emilio Cotarelo y Mori (actualmente Secretario Perpetuo de la Real Academia Española), y la muerte del Sr. Sánchez Miguel y sobre todo la muerte del eximio Don Marcelino Menéndez y Pelayo, vosotros tenéis en la Universidad Central a Don Ramón Menéndez Pidal, a Don Adolfo Bonilla y San Martín (actualmente Decano de la Facultad de Filosofía y Letras), a Don Rafael Altamira y Crevea, a Don Julio Cejador y Frauca, y a Don Américo Castro; y en este Centro de Estudios Históricos, que entonces no existía, tenéis, amén de su Director, Don Ramón Menéndez Pidal, a Don Américo Castro, a Don Tomás Navarro Tomás, a Don Antonio G. Solalinde, y a Don Federico Ruiz Morcuende, todos éstos del Centro siendo producto de la fecunda enseñanza de nuestro maestro de todos: Don Ramón.

Aquí me permitiréis hacer un paréntesis para daros un recuerdo muy personal. Yo amé muy sinceramente a aquel insuperable humanista, Don Marcelino Menéndez y Pelayo, y venero su memoria. Ya he hablado de mis relaciones con Don Ramón Menéndez Pidal. Tuve también la dicha de ser muy íntimo amigo y casi condiscípulo de Don Adolfo Bonilla y San Martín. Acabo de mencionar juntos a estos dos paladines de las letras hispanas. Esto no se debe a una mera casualidad. En mi pensamiento van unidos siempre como solían serlo en la mente de su egregio maestro Don Marcelino, quien, en su contestación al discurso de recepción de Don Adolfo en la Real Academia de la Historia, decía:

"Perdonadme si algo hay de inmodestia en la afirmación de este parentesco que a todos nos liga en nuestra función universitaria, pero cuando recuerdo que por mi cátedra han pasado Don Ramón Menéndez Pidal y Don Adolfo Bonilla, empiezo a creer que no ha sido inútil mi tránsito por este mundo, y me atrevo a decir, como el Bermudo del romance, que 'si no vencí reyes moros engendré quien los venciera'."

Vosotros llegáis aquí a disfrutar de todas las ventajas que acabo de enumerar, y de una más, la de vivir en esta hermosa Residencia, que tampoco existía hace venticinco años. Como tenéis mayores ventajas, tendréis mayores responsabilidades, vis a vis de vuestros maestros aquí, y vis a vis de vuestros conciudadanos, sea cual sea el país de que venís. Y no podréis cumplir con estas responsabilidades si en vuestras clases no enseñáis más que la lengua castellana como vehículo de pensamiento. Bien se ha dicho que la letra mata. Pero también se sabe que el espíritu vivifica. Vuestro deber para con vuestros

maestros y para con vuestros conciudadanos es de llegar vosotros mismos a comprender el espíritu y el alma de España y luego mediante vuestra enseñanza de conducir a vuestros conciudadanos a amarlos también, porque así habréis ayudado al acercamiento espiritual de nuestros dos pueblos. He dicho.

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS

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### VALUABLE SPANISH LIBRARY LOST

In the terrible fire that destroyed a part of the city of Berkeley, California, last September, Professor E. C. Hills of the University of California lost his home with all it contained. All furniture and pictures, a collection of Spanish silks and laces, and a valuable collection of some three thousand choice books, were lost. Only about a hundred of the rarest books in his library were saved. Everything else, including clothing, was completely destroyed.

In view of the loss of the library of a scholar who has done Spanish studies such great service the writer expressed the wish that the members of The American Association of Teachers of Spanish might subscribe the sum of \$1000 as a gift to Professor Hills, to replace a few of the books that can be replaced by purchase. The idea was enthusiastically received by a few colleagues, but we did not wish to carry it out without consulting Professor Hills himself. We have done this and although he appreciates highly the motive that prompts our suggestion he expresses the wish that we do not take up the subscription.

However, if members of the association and their friends wish to contribute in some way to the rebuilding of Professor Hills' Spanish library they might send him any Spanish books that they can spare. If those that send him these books will write their names on the fly-leaf, Professor Hills, I am sure, will receive them most gratefully, both as useful books and also as souvenirs of the donors. Textbooks should not be sent since the publishers have already generously offered to replace those lost.

I am sure that the above suggestions will help in replacing for our distinguished colleague at least a part of the library he lost in the fire.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

## REVIEWS

**Practical Spanish Grammar for Beginners**, by M. E. Manfred. Charles Scribner's Sons, 1923.

Although the book market in the United States is well supplied with Spanish Grammars of almost every description there exist very few which are suitable for direct method instruction. Manfred's Grammar has as its aim "to teach grammar according to the direct method by the use of an everyday vocabulary." The real direct methodist, however, will have little emphasis laid on grammar. His aim is to relegate it to a secondary place and to put the spoken language in the foreground. He is also opposed to translation from English into the foreign idiom as an *exercise*. He favors a uni-lingual text book, and each lesson in Manfred's Grammar contains in English a long and clear explanation of grammatical difficulties, as well as a translation exercise. He will therefore not admit that the present grammar is arranged along real direct method lines.

Manfred's Spanish Grammar is, however, exceedingly well suited for use by teachers who employ a combination or compromise method in which the principles of the direct method loom large. It appears to be a very workable text. There is an abundance of excellent and varied practice material in each lesson which will enable the class to recite entirely in Spanish. The vocabularies given at the end of each lesson vary in length from 18 to 60 words. The author has played fair in aiming to give a list of all new words to be found in each new lesson, but he errs when he states in the preface that each lesson contains "only a *small vocabulary*; for example, in the first lesson only six nouns are given." However, if one conducts the first lesson entirely in Spanish one will need in addition to the six nouns, six more nouns, two pronouns, five verbs, five adverbs, eighteen adjectives, four prepositions and two conjunctions! It is futile to pretend that any knowledge of a foreign language can be gained without acquiring a vocabulary.

There is obviously no ideal sequence of grammar rules with which we are all in accord, and the arrangement in Manfred's book is generally satisfactory. The reviewer is of the opinion, however, that in a direct method grammar the treatment of verb forms of command should appear earlier than the thirty-sixth lesson.

The book contains eleven pictures especially adapted for use in direct method instruction. They furnish, by way of variety, an interesting method for learning a vocabulary of concrete words without resorting to translation. Series groups à la Gouin, which aid greatly in the acquiring of an ability to think in the foreign language, are placed at intervals throughout the grammar proper and are repeated on pages 330-334 with several new series. The themes of the series are all arranged under the general heading of *Cómo paso el día*, and should appeal to all teachers, whether they favor the direct method or not.

The treatment of the verb in the appendix is quite complete and includes excellent reference material, such as lists of verbs that may take the subjunctive, that govern the infinitive without a preposition, and that govern the

infinitive with the prepositions *a*, *con*, *de*, *en*, *para*, and *por*. The appendix contains a great deal of very useful material in addition to the verb lists, but nothing that equals in value the sane and scientific treatment of Spanish pronunciation on pages 293-316. In the reviewer's opinion it is the best to be found in any grammar published in the United States up to the present time. Would that all teachers of Spanish in the schools of our country were able and willing to teach pronunciation by this most sensible and accurate method.

In a book of 455 pages some errors are bound to occur, and when one considers the great quantity of material between its covers one is surprised to note how few errors there are. They are mainly typographical. The book is bound to be used in many of our schools hence the following rather complete list of errors and corrections has been compiled: p. 6 (picture) No. 10, *mi lápiz*, there is no pencil in the picture; p. 80, vocab., *sustituir*, omit *he*, p. 113, 3d pers. sing. of perfect has auxiliary *he* for *ha*; p. 113 first footnote, read *not in*; p. 118, l. 6 of *lectura*, no comma after *español*; p. 130, 3d pers. sing. of perfect has auxiliary *he* for *ha*; p. 134, last line of reading, *Si* for *Sí*; p. 202, vocab., under *viajero* read *señores viajeros al tren*; p. 239, l. 3, for *a letter* read *the letter*; p. 245, ll. 19 and 21, invert exclamation points before *ojalá*; p. 247, vocab., omit dash in phrase under *tocar*; p. 277, l. 2, for *español* read *española*; p. 281, l. 6, *idem.*; p. 289, l. 3, for *mas* read *más*; p. 291, l. 12, for *amigo* read *amiga*; p. 239, for APPÉNDICE read APÉNDICE; p. 316, l. 4, *herself*, etc., belongs not under *sé* but *se*; p. 335, penultimate line, for *o otras* read *u otras*; p. 336, l. 16, for *Rio* read *Río*; p. 338, l. 1, for *crian* read *crian*; p. 338, l. 2, for *muchas* read *muchos*; p. 339, l. 17, for *esta baya* read *estaba yo*; p. 340, l. 12, put *very* in parentheses; p. 363, put *averiguaste*, *averiguó* in light face type; p. 367, *criar* does not mean *to create*; p. 375, imperative of *ir* failed to print; p. 378, imper. of *ir* is *vé*; p. 388, l. 14, example of family name is wrong, read *Doña Juanita Orellana de García*; p. 412, read *Guadalquivir*; p. 414, under *jugar*, read *naipes*; p. 418, read *ómnibus*; p. 419, under *permanecer*, for dash read *364*; p. 422, read *sombrerería*; p. 427, read *álgebra*; p. 428, under *arrive*, for first dash read *362*; p. 430, under *command*, read *orden*; p. 433, under *finally*, read *al fin*; p. 434, under *greet*, read *salude*; p. 439, read *orden*; p. 440, under *play*, read *naipes*; p. 443, under *shoulder*, read *hombro*.

**Brief Spanish Grammar**, by M. A. De Vitis. Allyn and Bacon, 1922.

This Grammar presents in as brief a manner as possible most of the important rules necessary for the study of Spanish during the first year of secondary school work. The book is attractively printed and is well supplied with full page illustrations in addition to four useful maps. No new principles are involved in the method of presentation of material, nevertheless the book does possess a method, for it is obviously the author's own method, i.e. it embodies his own practice in the class room. The result is a work which with certain exceptions is recommended to all who wish to follow the author's methods.

The book contains two appendices, the first deals with numerals and certain verb forms, the second presents in an elaborate manner all possible tenses of the verb. A list of fifteen poems for memory work and the usual vocabularies and index complete the book.

The present Grammar possesses some very good qualities and some which are very bad. A criticism of the introduction and grammar proper which may be of help to the inexperienced user of the book is here given. The introduction, which aims to explain Spanish pronunciation is inaccurate and unscientific. It should be disregarded by the user. That the author does not understand phonetics is evident from the following faulty statements: He says, for instance, that "a is pronounced as a in America;" "o as o in north;" that "*guerra* = *ghay'ra*;" that "g = g in English, a guttural, strongly aspirate h approaching final h in *hoh*;" that "v = v in *have*;" that "the Spanish speaking people often (though incorrectly) pronounce b like v." Enough has been cited here to show that the introduction is unreliable. If the book is to be generally used in our schools that part of the work should be rewritten and corrected.

The grammar proper contains 57 lessons. The work is systematically arranged; the Spanish is correct and there are no typographical errors. Every fifth lesson is given over to a review (lessons L and LX excepted). In the interest of brevity much has been omitted from the rules of grammar, only the most important material has been emphasized. The reviewer does not favor the plan adopted for teaching the verb conjugations, i.e., omitting the second person singular and plural throughout the grammar proper.

The author is prone to make positive statements which, though they may serve to stress what is generally true, are not always accurate. The words *always* and *never* are dangerous adverbs to use in describing the phenomena in Spanish. Examples of the foregoing are: p. 24, "*cuál* is always used before *de* or *ser*;" p. 33, "*It* as the subject of a verb is never translated;" p. 40, "The relative pronoun is sometimes omitted in English, but never in Spanish."

The vocabularies in each lesson are short and contain useful words. Each lesson is headed by a Spanish proverb.

At intervals throughout the book are given the birth and death dates of authors quoted. Since a great many of these dates are incorrect as printed, they should be verified in a standard encyclopedia by teacher and pupil.

The following changes and corrections in the book are worthy of note. The ending *-uido* is sometimes written with an accent and sometimes without it; p. 97, par. 145 (a), read: Hence verbs in *car* change *c* to *qu* before *e* and *i*; p. 153, condit., (third column, bottom), third person plural ending is *-ían*; p. 178, imperfect subj. of *estar*. (second person plural) is *estuviéreis*; p. 185, note 2, add: except *ir*: *idos*; p. 201, present ind. of *perder* (first and second persons plural) should read *perdemos*, *perdéis*; p. 211, last line, read *people's*. The following remarks refer to the vocabularies, which have a separate pagination. Page 2, note 6, read: *It* follows *lz*: p. 4, the Amazon, through an error, flows "westward, through Brazil, into the Atlantic Ocean.;" p. 6, *bien* is an adv.; p. 7, *caaba* is feminine; p. 10, *Cortés* died in 1547; p. 15, read: Theotocópuli; p. 20, under *ningún*, no before semi-colon should be in light face type; p. 26, under *tiempo*, *¿que — hace?* read: *¿qué — hace?*

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**Historia de la Literatura Española**, por Juan Hurtado y J. de la Serna. catedrático de literatura de la Universidad de Madrid, y Ángel González Palencia, auxiliar de la Facultad de Letras de la Universidad de Madrid. Madrid, 1921 vii—1106 pages.

This book will be found to be of much more than passing interest to the student of Spanish literature. Modest in appearance, its pages, printed on thin paper, contain as much material as other more pretentious works of three or four volumes. It covers the field of Spanish literature from the earliest times to the present.

The authors open the work with a brief but adequate history of Spanish-Latin literature, of Arabic and Jewish literature in Spain and of medieval Catalan literature. This seems necessary because of the relations between these and the early Castilian literature, and the student will take pleasure in finding this matter in such an agreeable and convenient form.

Each chapter of the work is preceded by a table which shows at a glance the types of literature which flourished during the period under consideration and, also, the authors who cultivated them. These tables would perhaps have been more accessible if placed all together at the end of the book, but they will be useful in any case.

The synopsis of contemporary history found at the beginning of each chapter will prove valuable. The average student of Spanish literature has but rudimentary ideas concerning Spanish history, and in many cases the former cannot be well understood without some knowledge of the latter. This knowledge may be conveniently obtained here.

In their literary criticisms the authors do not claim great originality. They are content to follow the footsteps of Menéndez y Pelayo wherever it is possible to do so; in other cases they profit by the investigations of various well known critics, mainly Spanish. In the case of unsettled questions the theories of the various investigators are presented impartially and the conclusions are left in suspense. In this way we have in the book a fairly complete history of Spanish literary criticism.

All through the work, and especially in treating of the earlier periods, the authors find room for analyses of many of the works studied, as well as abundant choice selections from the same. They thus avoid the monotony inevitable to an enumeration of bare facts. The student may obtain a fairly comprehensive knowledge of Spanish literature from the perusal of this one book.

The bibliography is placed at the end of the various chapters. This system will be found convenient for those using the work as a text-book, but for those who may wish to use it as a reference book, in the writer's opinion, an alphabetical list of the authors with their writings and the works of criticism concerning them placed at the end of the book would be much more workable.

There are very few typographical errors and these will doubtless be corrected in an early edition.

The book is thoroughly up to date. It contains a wealth of material and will be generally appreciated by students and teachers of Spanish everywhere.

C. G. ALLEN

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## LATIN AS A BASIS FOR THE STUDY OF SPANISH

Six years ago a study<sup>1</sup> was made of the amount of Latin required for admission, and for graduation with the degree of Bachelor of Arts, in seventy-six American colleges and universities. The statistics resulting from this inquiry strikingly illustrate the loss of prestige that Latin has suffered and continues to suffer in increasing degree in our educational institutions. Thirty-eight of the seventy-six universities and colleges in question required no Latin for the A.B. degree, either before or after admission to college; nine demanded some Latin for admission, but none during the four-year college course; while two required no Latin before admission, but a small amount of either Latin or Greek in college, as a prerequisite to the granting of the A.B. degree. Only twenty-seven of these seventy-six institutions, then, required some Latin for admission and some in college. This investigation, it must be remembered, was concerned only with the requirements leading to graduation with the degree of Bachelor of Arts; a study taking into account the courses for a prospective Bachelor of Science or of Philosophy would have resulted, of course, in figures far less favorable to Latin. Such was the status of Latin in our colleges and universities, in 1917.

In the six years since that time, Latin noticeably has continued to lose ground, both in our high schools and in our colleges. This state of affairs has been received with vociferous applause by a great number of educators, among them, strange to say, many teachers of the modern Romance languages. It is the latter whose attention and sympathy I would particularly enlist, for it is they who, next to the Latinists themselves, should be most interested in saving the study of Latin from the oblivion that threatens to engulf it.

But is Latin worth saving? A general discussion of this question

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<sup>1</sup> As reported by C. W. Eliot, *Latin and the A.B. Degree*, Publications of the General Education Board, Occasional Papers, No. 5.

is beyond the scope of an article dealing simply with the value of Latin to students of Spanish. Yet Latin is important to such students not only for reasons that relate specifically to their work in Spanish, but, also, from a more comprehensive point of view, without regard to their interest in any other foreign language. For one can hardly speak of the value of Latin to any individual or class of individuals without at least mentioning these more general arguments in its defense: that the study of Latin grammar affords splendid mental discipline, and leads to habits of concentration, logical thinking, and mental self-reliance; that Latin was the language of a people from whose civilization our own has borrowed extensively, and is therefore valuable as the most desirable medium for a fuller understanding of the history and institutions of that people; that a great literature is written in this language and is not satisfactorily reproduced in existing translations; and finally, that Latin is of immense benefit to the English-speaking student because of the relationship between the two languages. These are familiar arguments, and the objections that will be raised to meet them are equally time-honored. The discussion of their validity may be postponed for the most part, however, until we undertake to examine these same contentions, but with special reference to the study of Spanish. The last-mentioned point only must be considered separately.

In just what respects and to what degree does Latin aid in the mastery of English? Aside from the mental discipline students of Latin are said to receive, and the fact that a knowledge of Latin grammar is an excellent foundation for the study of any grammar, the chief claim made for Latin as an "Aid to English" is that it increases the pupil's vocabulary. This assertion has called forth a great deal of argument and exaggeration, and many hasty judgments, on the part of both the defenders and the opponents of Latin. Less ill-feeling and more cool-headed, practical tests seem the only possible solution to the question, "Does the study of Latin really enlarge the student's English vocabulary?" Such tests, of course, are not easy to conduct because, in comparing the English vocabulary of pupils who have studied Latin with that of boys and girls who do not know Latin, we must constantly make allowances for differences in initial ability and home environment, and for other influences which have no connection with the study of Latin. However, a careful and, as far as possible, a fair investigation of this kind is described by Mr. Carr in an article written for *School and So-*



ciety.<sup>1</sup> Two vocabulary tests were given—one at the beginning, and the other at the end of the school year—to the freshmen students of seven different high schools, in three different states. The pupils examined were in each case divided into two groups, those who were taking first-year Latin and those who were not enrolled in any Latin class, and a comparative study was made of the improvement shown both by these groups as a whole and by individual students. A record was kept of the grades made in the initial test, and at the end of the year each Latin student was paired off, when possible, with a no-Latin student who had received the same grade in the first test, in order that the element of "initial ability" might be eliminated from consideration. Further precautions were taken, in that half of the words used for the tests were of Latin and half of non-Latin origin; in this way, if any Latin pupil showed no more of an advance with respect to the Latin words than with regard to the others, it would be thought that his progress could not be credited to his Latin training. Three tables were drawn up as a result of this investigation, showing respectively the comparative progress of the Latin and no-Latin groups in each school; that of the same groups in the separate halves of the test—with regard, that is, to both Latin and non-Latin words; and finally, that of the individuals who had been paired on the basis of initial ability. The figures in these tables show a much greater gain for the Latin than for the no-Latin students, both as groups and as individuals, and *especially* with respect to words of Latin origin. Not only the training, then, but also the subject-matter involved in their study of Latin, seems to have been of very real benefit to the English vocabulary of these particular Latin students. In the same article, mention is made of Mr. Perkins's experiments in the Dorchester High School, in which the Latin and no-Latin groups compared were made up of pupils as nearly as possible equal in their grades in other school subjects—pupils, that is, of the same initial ability. "In these tests," says Mr. Carr, "the Latin-trained pupils proved distinctly superior in their ability to define, spell, and use correctly a selected list of English words." A great many tests like the two mentioned must be given, of course, before any real advance is made towards conclusively proving what I personally see little reason to doubt, namely, the contention that the

<sup>1</sup> W. L. Carr, *First-year Latin and Growth in English Vocabulary, School and Society*, Vol. XIV, 192-198 (September, 1921).

study of Latin appreciably benefits the pupil's English vocabulary. At any rate, the investigations to which I have referred, being planned carefully and without prejudice, were important steps in the right direction.

We may turn now to a consideration of the special value that Latin has for the student of Spanish. First of all, the training involved in studying Latin grammar is of immense assistance in the study and teaching of other languages. Many protest that the pupil receives no training from his Latin course which he could not derive to an equal degree from learning some language more useful in other respects, provided that language were equally well taught; and that the better habits of mind possessed by students of Latin are due to the fact that Latin teachers have been, at least until recently, naturally keener and in addition better trained, than the average foreign language teacher. Such an assertion can be verified only by actual tests, and those tests cannot be made until our modern language teachers are proven to be as competent and enthusiastic as our teachers of Latin. Meanwhile, we may accept as noteworthy, but not conclusive, the argument that most teachers of languages find those students who have had some Latin to be more logical, keener, and more willing to work than are those who have had no Latin at all. Besides, from a purely theoretical point of view, it may be reasoned that the more difficult and logical a language is, the more conducive its study will be to the formation of habits of concentration and alertness, and to increased powers of analysis and constructive thought. Perhaps it will be agreed by students of language that Latin outranks the modern foreign languages taught in our schools, so far as difficulty and logical quality are concerned. But without regard to the fact that Latin provides a more thorough mental drill, we should remember that it is a better basis for linguistic studies than is any modern language, because Latin grammar is the basis of and the key to the grammar of those languages which most engage our interest. Through the study of Latin the pupil becomes acquainted with fundamental grammatical conceptions, and learns to think of language in definite, scientific terms.

This conception of Latin as the foundation of other languages, suggests the second respect in which the study of Latin is of particular value to the student of Spanish. It not only helps him to form habits of thought that aid in the acquisition of any language, and acquaints him with the science of grammar in general, but

also enables him to approach the study of Spanish with some sense of familiarity, some knowledge of a language similar in vocabulary, syntax, and pronunciation—of the language that is the parent of Spanish itself.

Little argument is needed to show that the Spanish student who has some knowledge of Latin is at an advantage, so far as vocabulary is concerned. The basis of the Spanish lexicon is Latin—not classical Latin, to be sure, but Vulgar Latin; not the vocabulary employed by Caesar in his Commentaries or Cicero in his Orations, but that used every day on the streets, in the shop, and at home, so long as Latin was a living language. Yet the vocabulary of Vulgar Latin differs from that of literary Latin to such a slight extent that the boy or girl who has labored through even a year's study of the former is rewarded by a gratifying sense of familiarity with the vocabulary of Spanish, when he takes up the study of this modern form of Vulgar Latin. Moreover, Spanish, was always more or less subject to the direct influence of literary Latin—in grammar to some extent, but more especially in vocabulary—an influence which was particularly strong during the Renaissance, and which has been fostered by the church and the study of law. So-called "learned words" which obviously have not been subjected to established phonological laws (e. g., Spanish *artículo* < Latin *ARTICULU* (M), *círculo* < *CIRCULU* (M), *espíritu* < *SPIRITU* (M), and "semi-learned words" which have in their development obeyed some laws and disregarded others (e. g., Spanish *tíldo* < Latin *TITULU* (M), *muslo* < *MUSCULU* (M), abound in the Spanish language and indicate its direct indebtedness to Classical Latin. The other elements that go to make up Spanish are inconsiderable when compared to the body of the language, which is Vulgar Latin. Traces of the Iberian languages are few and doubtful; what Greek words we find came, many of them, through the medium of Latin, and show the influence of Latin pronunciation; there are a hundred or so Germanic words, the majority of which, it is interesting to note, were probably introduced by the Vulgar Latin of Roman soldiers who had learned them in various campaigns; Arabic words form an important part of Spanish, but an extremely small one as contrasted with the Latin elements; and of the later influences felt by Spanish, the more important—aside from Indian words relating chiefly to the customs and products of the New World—consist of contact with other Romance languages, such as French, Italian and Gallician-Portuguese; from indirect

contact, then, with the basis of all Romance languages, Vulgar Latin. Not only has Spanish derived the body of its vocabulary from Latin, but its morphology, too, is based upon Latin morphology; though we must remember that many modifications, tending usually to simplification, have taken place. In some respects, these changes have been so great that the young pupil may not be able to profit by the relation of the Spanish to the Latin. Perhaps it would only add to his confusion to be told, for example, that Spanish nouns are generally taken from the accusative form of their Latin models, and that this accounts for the Spanish signs of the plural "s" after unaccented vowels and "es" after consonants (e. g., Spanish *rosas* < Latin *rosās*, *mesas* < *mēnsās*, *ciudades* < *cīvitātēs*, *leones* < *leonēs*). On the other hand, familiarity with Latin nouns in their accusative plural forms should save many students of Spanish from their tendency to form all plurals as in English, and to perpetrate such atrocities as "leóns" for "leones," a blunder which is all too easily explained when made by a pupil whose only model is the English "lions." In many cases, however, the relation between Latin and Spanish morphology is more obvious, and of indisputable aid to the student who is acquainted with both languages. The use of the vowel "a" as a characteristic feminine termination, is a case in point. Students who take up Spanish without any previous training in Latin frequently find difficulty in remembering that "a good girl" is "una muchacha buena," while "a good boy" is "un muchacho bueno"; but pupils who have mastered sufficient Latin to read that, "*Bona rēgīna parvæ puellæ longam fābulam nārrat*" (and such a sentence will be found somewhere in the first fifty pages of any Beginning Book in Latin) accept and imitate the use of "a" as a sign of the feminine gender, almost without conscious effort. Taking yet another example, we find that Spanish verbs copy quite faithfully many of the verbal terminations of the Latin. The three conjugations of Spanish verbs—with infinitives ending in *-ar*, *-er*, and *-ir*—correspond respectively to the first, second, and fourth conjugations in Latin. The following paradigms show how faithfully the Spanish verb endings in the three regular conjugations represent those of the Latin:

*First Conjugation**Second Conjugation**Third Conjugation*

## PRESENT INDICATIVE

Latin	Spanish	Latin	Spanish	Latin	Spanish
a m ō	<i>amo</i>	t i m e ō	<i>temo</i>	d o r m i ō	<i>duermo</i>
-ā s	<i>amas</i>	-ē s	<i>temes</i>	-ī s	<i>duermes</i>
-a t	<i>ama</i>	-e t	<i>teme</i>	-i t	<i>duerme</i>
-ā m u s	<i>amamos</i>	-ē m u s	<i>tememos</i>	-ī m u s	<i>dormimos</i>
-āt i s	<i>amáis</i>	-ēt i s	<i>teméis</i>	-īt i s	<i>dormís</i>
-a n t	<i>amant</i>	-e n t	<i>temen</i>	(-i u n t)	<i>duermen</i>

## PRESENT SUBJUNCTIVE

a m e m	<i>ame</i>	t i m e a m	<i>tema</i>	d o r m i a m	<i>duerma</i>
-ē s	<i>ames</i>	-e ā s	<i>temas</i>	-ī ā s	<i>duermas</i>
-e t	<i>ame</i>	-e a t	<i>tema</i>	-i a t	<i>duerma</i>
-ē m u s	<i>amemos</i>	-e ā m u s	<i>temamos</i>	-ī ā m u s	<i>durmamos</i>
-ēt i s	<i>améis</i>	-e ā t i s	<i>temáis</i>	-ī ā t i s	<i>durmáis</i>
-e n t	<i>amen</i>	-e a n t	<i>teman</i>	-i a n t	<i>duerman</i>

## IMPERATIVE

a m ā	<i>ama</i>	t i m ē	<i>teme</i>	d o r m i	<i>duerme</i>
-ā t e	<i>amad</i>	-ē t e	<i>temed</i>	-i t e	<i>dormid</i>

## IMPERFECT

a m ā b a m	<i>amaba</i>	t i m ē b a m	<i>temía</i>	d o r m i b a m	<i>dormía</i>
-ā b ā s	<i>amabas</i>	-ē b ā s	<i>temías</i>	-ī b ā s	<i>dormías</i>
-ā b a t	<i>amaba</i>	-ē b a t	<i>temía</i>	-ī b a t	<i>dormía</i>
-ā b ā m u s	<i>amábamos</i>	-ē b ā m u s	<i>temíamos</i>	-ī b ā m u s	<i>dormíamos</i>
-ā b ā t i s	<i>amabais</i>	-ē b ā t i s	<i>temíais</i>	-ī b ā t i s	<i>dormíais</i>
-ā b a n t	<i>amaban</i>	-ē b a n t	<i>temían</i>	-ī b a n t	<i>dormían</i>

Similar outlines could be given, showing that the *first* and *fourth* conjugations in Latin are further reproduced in Spanish, as follows: the Spanish preterit corresponds to the Latin forms; the Spanish “-ra” subjunctive (often used as a pluperfect indicative) is a development from the Latin pluperfect indicative; the “-se” subjunctive comes from the Latin pluperfect subjunctive; the future subjunctive of Spanish is developed from the corresponding Latin forms, and Spanish past participles derive their endings from those of the Latin past participles of the first and fourth conjugations. Of course, we have not yet exhausted the subject of the relation of Spanish verbal terminations to the Latin forms, but we have noted the

more striking similarities, and these will suffice to indicate how much Spanish has borrowed from the Latin conjugations.

The use of Latin prefixes and suffixes is another very noticeable feature of Spanish morphology. Examples are so numerous and so obvious that only a few need be mentioned. Common Spanish prefixes are *des-* (< Latin *dis-*) and *contra-* (< Latin *contra*), and these are found in many words, such as *deshora*, *deshonra*, *desamor*, *desigual*, *contraveneno*, *contrabando*, *contrapeso*. Modern Spanish *-illo* is Classic Latin *-ellu(m)*, and often, though not always, it retains the Latin diminutive sense, as in *jardinillo*, *tantillo*, *chiquillo*. Latin *-tās*, with its abstract force, is preserved in many Spanish words, such as *bondad*, *verdad*, *ciudad*, *autoridad*.

Not only with regard to morphology, but in matters of syntax, too, the study of Latin is immensely valuable to students of Spanish. In both languages, for example, adjectives agree in gender and number with the nouns they modify. The pupil whose linguistic field has been limited to English, bearing in mind such expressions as "*bad boy*," "*bad girl*," "*bad girls*" and finding the combination "*muchacho malo*," is very apt to say "*muchachas malo*," also; while the pupil who has had "*puellās bonās*," "*rēginās clārās*" and "*māgnās insulās*" thoroughly drilled into him is far less likely to make such a mistake. Students of Latin, too, are much quicker than other pupils to learn and apply the rule that, "Possessive adjectives agree in gender and number with the thing possessed, and not with the possessor," and are less apt to protest in aggrieved tones that "*sus libro*" must be the correct translation of "*their book*."

The uses of the imperfect tense are another stumbling block for pupils to whom "*cantaba*" and "*iba*" suggest only such compound equivalents as "*was singing*," "*used to go*," and so on. But the student who is acquainted with the Latin forms "*cantābam*" and "*ībā m*," and who has learned from his First Book in Latin that, "The imperfect denotes that some continuous, repeated or habitual action was going on in past time," can joyfully hail the Spanish forms and their uses as old acquaintances.

Spanish is characterized, too, by an extraordinary freedom in the arrangement of the fundamental parts of a sentence, and this freedom is doubtless a portion of its Latin heritage. Hanssen<sup>1</sup> gives a list of sentences which illustrates this point, as follows:

<sup>1</sup> F. Hanssen, *Gramática Histórica de la Lengua Castellana*, Chapter 19, Section 600, pages 248-249.

Spanish	Latin
<i>Rómulo fundó a Roma.</i>	Romulus condidit Romam.
<i>A Roma fundó Rómulo.</i>	Romam condidit Romulus.
<i>Fundó Rómulo a Roma.</i>	Condidit Romulus Romam.

Three other arrangements are mentioned as possible to the Latin, but not to modern Spanish prose.

There are many other syntactical peculiarities common to Latin and Spanish. The omission of the subject pronoun when not needed for emphasis, contrast, or clearness is a characteristic feature of both languages and one which is puzzling to many English-speaking students. The rule for sequence of tenses in Spanish is borrowed from the Latin, although it is found in modified form and is not rigorously observed. The rules governing the use of the subjunctive in Latin, too, which by no means identical with those of Spanish, foreshadow the latter and acquaint the student with many typical sentences in which the subjunctive is used in both these languages, where in English we have the indicative mood, an infinitive phrase, or some other entirely different construction. One more point of similarity is too striking to leave unmentioned: the student who has struggled with and subdued the Latin ablative absolute need have no fear of its Spanish descendant, the participle used in absolute clauses; of such constructions, that is, as, "*Dicho esto, se fué,*" and, "*Explicado el caso, convino en irse.*"

In the matter of pronunciation, also, an acquaintance with Latin is of some value to the student of Spanish. This point is not a very important one, owing to the many differences between the pronunciation of Latin as it is taught, and that of Spanish as it is spoken today. Yet the value of the Latin symbols for single vowel sounds and diphthongs is much more restricted and much closer to that of the same symbols in the modern Romance languages, than are the many English pronunciations of "a," "e," "ou," and so forth. The pupil's attention may be called, moreover, to the fact that "h" was practically valueless in Latin as it is in Spanish pronunciation. Finally, we may note that the Classical Latin accent is preserved in Spanish, although there are a few exceptions to this rule. Menéndez Pidal states this fact strikingly in the following words:<sup>1</sup>

<sup>1</sup> R. Menéndez Pidal, *Manual elemental de gramática histórica española*, Chapter II, Section 5 bis, page 39.

"El acento se mantiene inalterable desde el tiempo de Plauto, de Horacio, de Prudencio, hasta el de Cervantes y hasta el nuestro, informando, como un alma a la palabra, y asegurando su identidad substancial, a pesar de los cambios más profundos que los demás elementos de la palabra pueden sufrir."

Examples of this preservation of the classic accent are Spanish *quince* < Latin *quīndēcīm*, *marido* < *marītu* (m), *pueblo* < *pōpulu* (m) *conde* < *comite* (m), and *condado* < *comitātū* (m).

In short, the study of Latin would be very much worth while for the student of Spanish, even if Latin had no cultural, disciplinary or other value beyond the fact that it is the basis of the vocabulary, syntax, and pronunciation of the Spanish language. But the significance of Latin in the study of Spanish is by no means restricted to so narrow a field. Most foreign language teachers now agree that they should aim to instruct the student not merely as to the speech of a certain people, but also with regard to that people's history, institutions, and culture; to deal, that is, not so much with French, German, or Spanish, as with France, Germany, or Spain. Such an appreciation of the Spanish people and Spanish culture presupposes some acquaintance with ancient Rome, for the civilization of Rome underlies and interpenetrates that of Spain. During the centuries of Roman domination of the Iberian Peninsula, Spain was in many respects thoroughly and *permanently* Romanized. It is impossible to go here into a detailed account of these effects of the Roman dominion in Spain, but the more important ones have been summarized by Bouchier, as follows:<sup>1</sup>

"The western empire had fallen and drawn down Spain in its fall. It remains to see what were the effects of its six hundred years' dominion. A fully developed municipal system was left, weakened and impoverished by recent misgovernment but capable of revival, and in thorough harmony with the national spirit. Latin was spoken throughout the peninsula except in the Basque province; the arts and architecture had been brought to a high degree of perfection, but were now declining; an admirable legal system was now in existence. Lastly, the one hope of any real national unity, the Christian religion, had been strongly organized under bishops, who for some generations had practically superseded the civil magistrates as true

<sup>1</sup> E. S. Bouchier, *Spain under the Roman Empire*, Chapter III, 51-52.



leaders of the people. The value of this legacy is displayed by the history of the following years . . . Roman law, with certain Gothic modifications, was maintained, to become a model for mediaeval legislators. A feudal aristocracy under a weak elective king found itself faced with a vast federation of townships and an ecclesiastical hierarchy strongly supported by the mass of the people; and everywhere the Roman ideals triumphed."

One feature of Roman culture as it affected that of Spain calls for a more detailed consideration; namely, Latin literature. It is hardly necessary to remind ourselves of the fact that Spanish literature, especially the great works of the Golden Age in Spain, abounds in classical allusions and frequently imitates classical style, subject matter, and artistic standards. We are less likely to remember that an important part of Spanish literature is not merely marked by the influence of Latin authors, but is actually written in Latin. I refer to the works of such Spaniards as the Senecas, Lucan, Martial, and Quintilian. Doubtless it will be protested that these writings are in no respect characteristically Spanish and that they therefore belong entirely to the realm of Latin literature. But the fact is, as Bouchier again points out,<sup>1</sup> that the works in question are marked by common qualities indicative of their Spanish origin. To this extent, then, they *are* characteristically Spanish.

"The most striking feature of Spanish literature in later times," says Bouchier, "is the strong tendency to dramatization. Even if the work were not in a dramatic form, the writer would strive to efface himself, and introduce frequent speeches or lively anecdotes. He would draw a character in a few rapid strokes, and call up a situation or a scene in the most vivid manner. Nor are these qualities lacking in the writers of Roman Spain." In Lucan and Prudentius, continues the same author:

"We have specimens of this faculty for reaching the heart of things which is most fully displayed in the epigrams of Martial. Side by side there appear a love of minuteness in description, with the tendency to over-elaborate minor episodes, and an unreal pathos, which spoil the general effect of a work; and this is the more noticeable when the subject is of a ghastly or repulsive character."

Students of Spanish literature will recognize these tendencies as

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<sup>1</sup> E. S. Bouchier, *Spain under the Roman Empire*, Chapter X, page 154.

typically Spanish, and will, moreover, appreciate the accuracy of the following remarks on Martial's Epigrams:<sup>1</sup>

"Many are deeply pathetic, with that dwelling on the idea of death which was characteristic of ancient Spain. . . . Others display the satiric vein, the biting humor which marks many Spanish writers such as Juan Ruiz, archpriest of Hita, in his satire on the proud and poverty-stricken nobles, the corrupt priests, and dishonest servants of the Middle Ages."

It is a matter of dispute, however, whether we need study the Latin language in order to be students of Roman history, institutions, and literature. Many people argue that Roman civilization can be appreciated as well through the medium of English as through that of Latin. Personally, I am inclined to doubt that as comprehensive, accurate, and sympathetic a study of any people can be made from second-hand sources as from direct contact with the records left by that people; and in any case, whether the cause be lack of interest or lack of the proper training, a thorough acquaintance with Roman history and Roman culture is rarely found in those who are ignorant of the Latin language.

Here again, Latin literature must be given special consideration. Granting that it is not impossible to appreciate most aspects of Roman culture through the medium of some language other than Latin, I am yet convinced that Latin literature cannot be satisfactorily studied through translations. We are frequently told that the substance and style of any work are not materially altered in the process of translation; that merely the "delicacies" are lost. But after all, are not the "delicacies" of any work one of its chief attractions? Do we not most enjoy the writings of those authors who give expression to our own familiar thoughts and feelings, but with a lucidity, a conciseness, or a beauty beyond our ability—and that of most translators—to reproduce? English translations of Vergil, Horace, and Cicero, that are equal to the originals in the pleasure they afford the reader, have not yet been written, and perhaps never will be. How many modern language teachers who recommend the reading of translations from the Latin, rather than the original works, would advocate a similar substitution in the case of German, French, Italian, and Spanish masterpieces?

<sup>1</sup> E. S. Bouchier, *Spain under the Roman Empire*, Chapter X, page 169.

Throughout this discussion of the disciplinary, linguistic, and cultural value of Latin, I have spoken chiefly of the needs of students in elementary Spanish courses. It is obvious, however, that the arguments offered would be even more forcible if applied to the specialist in Spanish. A keen appreciation of the difficulties of language study and the ability to present his subject clearly and logically are necessary qualities of a successful Spanish teacher, and may be attained through the mental discipline afforded by a study of Latin; while every Spanish scholar, whether or not he be a teacher of the language, should have a thorough acquaintance with the historical development of Spanish, and with the institutions and culture underlying those of Spain.

Latin, then, is the indispensable basis for a satisfactory study of Spanish. This means not merely that courses in Latin should accompany or supplement, but that they should precede, those taken in Spanish, provided the student be at least of high school age. It is not so desirable to proceed from the simpler to the more difficult, as it is to lay our foundations before we set up the chimney pots. Then, too, aside from the fact that the language and culture of Rome underlie the Spanish language and Spanish culture, we must remember that the mental discipline provided by the study of Latin is most valuable if it produces its effect on the student's habits of thought *before* he undertakes to learn any other language.

The really ardent devotees of Latin have been, perhaps, a trifle listless in the defense of their subject. For the friend and pupil of ancient philosophers is not wont to develop a hasty tongue; he who pursues with Horace the *auream mediocritatem* is loath to combat exaggerated condemnation with exaggerated praise, and the man who has dwelt in spirit among many peoples and in many ages, grows less heated than do most of us over the issues of a particular generation and territory. But the study of Latin is in serious danger of being abandoned; it is well worth defending from that danger; and such a defense—as steady, practical, and spirited as the attacks which it must meet—should be offered quickly, if at all. Here, then, is a task which merits the efforts not only of the Latinists, but also of those whose studies and interests are based upon Latin—the teachers of the modern Romance languages.

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## FORMAL AND INFORMAL COMPOSITION<sup>1</sup>

Composition in foreign language study, as opposed to oral translation, generally signifies the writing of themes, exercises, sentences or phrases in the foreign language. It is naturally an essential part of a well-rounded course in language study, but composition should not serve merely as practice in writing. True, we practice speaking in order to learn to speak, we practice reading in order to learn to read, and I suppose we practice writing in order to learn to write. However, in the last analysis we do each in order to learn to do all. These practices form the basis of virtually all language study in the classroom. As a rule, composition, for the pupil, is so much home work to be prepared each day, generally it means little more to him. It really does mean, of course, the looking up of certain new words and the building of phrases in accordance with the rules of grammar which appear in the assigned and previous lessons, the whole modeled on an English original which has been so constructed as to offer paths of least resistance to the tyro in language study. The home work is corrected, in class either orally or after it has been written on the blackboard, or at home by the patient teacher. Invariably during the early stages of language study at least the pupil does retain in his memory some of the new words and idioms he has looked up for his composition even though he frequently forgets many of the important rules of grammar he was supposed to apply and remember ever after.

In spite of all that one can say it seems obvious that formal translation of short sentences, either disconnected or in theme sequence, must remain primarily as supplementary, elementary drill work; practical application of the rules of the lesson and of the new vocabulary. In order to get out of the rut the teacher must resort to other devices. Most teachers of any ability are able to handle elementary composition satisfactorily for a psychological reason. The student feels encouraged during the early days of his language study because he experiences a certain thrill in adding consciously to his knowledge of the language. It is a well-known fact that for a time during the study of a foreign language progress is sensed al-

<sup>1</sup>Adapted from a paper read before the Association of Modern Language teachers of the Central West and South at Chicago, May 11, 1923.

most daily. There exist, however, periods of depression when the learner feels discouraged. These periods of depression, or "plateaus" as the psychologists choose to call them, are in reality resting places, and give the mind a chance to catch up, to assimilate the facts which have been studied. As the study of a language progresses these periods of depression become longer and more frequent, for there is ever a greater accumulation of facts to be digested mentally. At this time the student feels that he has ceased to make progress and it is just at this time that a stimulus is needed.

It is probably true, therefore, that in elementary classes of the first year the work takes care of itself and of the pupil in a far greater degree than it does during the second year and later, when periods of depression or "plateaus" become more pronounced. "The lack of energy, due to waning interest, probably, has much to do with delaying the learner's progress," says Professor E. J. Swift in his book, "Mind in the Making" (p. 180), and he continues, "Though the feeling of monotony does not cause this arrest of progress it doubtless tends to prolong it and to lessen its effect is one of the problems of teaching." (p. 212). Now it is generally at this stage in language study that more composition than ever before is given to the class. One can readily see that if the feeling of monotony, of waning interest, is to be minimized in the pupil during this period he must be encouraged and stimulated. Since all pupils do not react simultaneously it devolves upon the conscientious teacher to provide a sort of perpetual stimulant, and since composition enters into the work as an essential factor in language study it cannot be treated in a perfunctory manner, and I do not feel great trepidation in saying that in many, many classes composition work has become the most perfunctory of modern language practices. Composition must not resolve itself into a mere cut-and-dried method of written translation of assigned sentences. There must be a perceptible development and growth. In the performance of physical acts the rising curve progresses slowly as the physiological limit of skill is reached. In acts of the mind one may be permitted to consider the limit of knowledge as infinity, which the shortness of life does not permit one to reach. It is true, however, that as facts accumulate the learner experiences the same slow progress of the rising curve. To counteract the effect which is thus produced upon the pupil variety is of the utmost importance. Variety is the spice of study as well as the spice of life.

for in variety there is novelty, and novelty creates renewed interest. One is justified then in resorting to devices which keep the learner's mind removed from that feeling of stagnation and monotony which is inevitable at times in all kinds of study.

Now, if composition in foreign language study is an essential part of the work it should be made to play a significant rôle. Composition is a means to an end, and that end should be the acquiring of an ability to express ideas correctly and idiomatically, and not merely passing practice in the application of grammar rules which present themselves day by day in the lesson. Unfortunately the first composition material that a pupil tackles is the translation into the foreign language of English sentences whose word order is made to conform as nearly as possible to that of the foreign language. This is especially true of French, Spanish, and Italian. The pupil apparently gets the idea that this process can continue forever, or rather he has always possessed this idea, as the following experience will show. Years ago I knew a boy who manifested an interest in foreign languages at an early age. In his youthful enthusiasm he procured a Greek Testament and began to check off each English word in the Gospel according to Matthew with what he supposed was the corresponding word in the Greek Testament. He was both puzzled and dismayed to find that at the end of the chapter many English words remained unaccounted for in the Greek. I feel certain that this is not an isolated experience. The earlier one can disillusion the pupil and bring him to a realization of the fact that word for word parallels do not exist, the better it will be. I have therefore strong leanings toward a sane application of the Gouin or series method, that is, the learning and using of word groups rather than of individual words. The acquiring of this type of material is naturally more difficult for the student, and he may at times feel himself completely swamped by the accumulation of idiomatic phrases and turns of speech. But nothing is more essential in language study than a knowledge of these same phrases and turns of speech. They are the steel girders which support and connect the stone-work of the language edifice. It is futile for one to attempt to acquire a speaking knowledge of a language merely by committing to memory isolated words. One function of composition should be to develop facility in handling complete phrases and word groups, and it will perform that function when slavish translation word for word is abandoned.

and the pupil is made to see that the point of view of the foreigner differs from our own and that this point of view is reflected in his manner of expressing a given thought. Languages are grouped together in families, but different members of the same family will not of a necessity be alike, act alike, or reason alike.

It is obviously difficult to find composition material in English which is idiomatical or colloquial enough to bring this phenomenon forcibly before the student. There are two common ways of doing this: one, the use of standard English literature, newspapers, or magazines for translation or paraphrase, the other is original composition on the part of the student. The many possible ways of expressing the same idea either by specific idiom or by circumlocution render this type of work extremely difficult for use in the classroom. However, we are teachers, and if we believe that a specific practice makes for progress, we find a means to treat it in the classroom and to make it serve as a part of the lesson. And what are lessons anyway? The Gryphon in "Alice in Wonderland" says they are called lessons because they lessen from day to day. This crawfish-like progress is sometimes noted in our modern language classes, but obviously it will never bring us or our pupils forward. Each lesson should mark an advance. It is surely an indication of progress if, instead of insisting that the pupil repeat in his composition work only those specific words, phrases, and idioms with which he has become quite familiar in his study of grammar, he be taught that the foreigner expresses a great many, if not all, of his ideas, in a manner different from our own, in a word, that a foreign language is one huge idiom. To cite an example of the principle involved: Pupils, like other human beings, think in terms of ideas, not in terms of individual words. The overworked English verb "to get" enters into dozens of colloquial expressions, some of them slang, to be sure. We cannot say arbitrarily that the verb "to get" is translated by this or that specific word in a foreign language. More information is needed before a translation can be given. In other words, "to get" means nothing at all out of context. The complete idea is involved. There is no one word in any foreign language to translate "get" in such expressions as the following: to get ready, to get a lesson, to get wind of, etc., to say nothing of colloquialisms like: to get away with, get on the job, get a move on, get that way; all of which enter into the language of the average pupil in the United

States to such an extent that he frequently has no correct English equivalents to offer for such expressions. Yet he is the individual to whom we are trying to teach a foreign language. He must learn that each language has a way of expressing a given idea, and that that way cannot be learned merely by the memorizing of unattached words, or words out of context. Once the student is taught that such is the case the problem arises as to the method to be adopted. The first step towards a solution of the problem is practice in the use of correct English, the English of our good writers. I feel convinced that if we all knew how to speak correct English, and possessed a knowledge of those English words and phrases which constitute what has been termed the spiritual vocabulary derived from the Latin we would all encounter less difficulty in learning to speak a foreign language correctly and idiomatically, for here at least the Romance Languages approach the English in form and construction, and correct English expresses the thought concept in a manner more nearly resembling that of the Romance peoples, if not that of the Teutonic as well. One way in which correct English can be kept before students in language classes is to avoid as soon as possible the translation of made-to-order English phrases and sentences which generally occupy a very large part of composition work, and to select for translation excerpts from standard authors. Naturally this material was not intended primarily for translation, if at all. For use in *Spanish* classes English masterpieces with notes and vocabulary can now be procured. Edward Everett Hale's "The Man Without a Country," Stevenson's "Treasure Island," Franklin's "Autobiography," are published in this country. The pupils enjoy re-reading (or perhaps reading for the first time) these standard works. The story can be discussed in class by the question-answer method, and a few lines of the work can be assigned for accurate translation. The student must also be prepared not infrequently to paraphrase a sentence, to simplify it, or to reconstruct it in order to translate it into the foreign idiom in a natural way. The teacher must of a necessity be a constant guide and counselor during the early stages of this type of work. Allowances must be made for errors committed and the class informed of the great difficulties which translation of this sort offers. The class learns with surprise, perhaps, that a masterly translation is practically an impossibility, that what is a masterpiece in one language ceases to be one when



translated; that the Bible, with the possible exception of Edward Fitz-Gerald's version of the Rubaiyat, is doubtless the only foreign work which is accepted as a masterpiece in English. The difficulties which translation offers can be stressed and the class made to realize the nature of the difficulties and react accordingly. Some may believe that this type of work will discourage the class. My own experience has been that it develops an accuracy and keenness of observation that made-to-order phrases never did.

Composition can be made to serve another very useful purpose. No one will deny that the American pupil is extremely self-conscious. He attempts conversation in a foreign tongue with great trepidation and reticency, because he fears that he will commit errors and be made the laughing-stock of the class. There is safety in silence. For him the proverb should be made to read that silence is silver, speech is golden. Composition gives the pupil confidence and the proper use of it paves the way for conversational practice. The taciturnity of students is not always caused by ignorance. If the teacher inspires confidence in them they will become responsive and surprise all with their knowledge. We are all agreed that coöperation; teamwork, in the classroom, is indispensable for the best results. I wonder if the teacher always realizes that sympathetic coöperation on his part is the prime essential. A teacher who inspires fear in his pupils is not developing a spirit of coöperation. One who turns error into ridicule at the expense of the individual is not developing that spirit. One who professes to know it all, who is always right even when in error, contravenes that spirit. Coöperation, then, begins with the teacher. The teacher should use every means possible to draw out the student. Give him encouragement, offer him suggestions, let him think that perhaps he does know something after all. It is possible to teach alertness, keenness of observation, to awaken the curiosity of the pupil. It was one of my students who sensed the origin of the colloquial slang term for "jail" with which all of you are doubtless familiar. He was acquainted with the popular term, "hoosegow," and after a classroom discussion of the origin of certain words in Spanish, it occurred to him that he had heard something similar to this term "hoosegow" from a Mexican servant girl in the employ of his family. A little deductive reasoning brought him to the realization of the fact that "hoosegow" was nothing more than the Mexican pronunciation of the Spanish word "juzgado" used

in Mexico, I am told, to mean jail. If we can develop that sort of keenness of mind in the language classroom we are certainly on the high road to making keen, alert, observing, reasoning, and logical-minded citizens. Composition, when it reaches the original stage, *will* develop the pupil's ingenuity, and doubtless at the same time tax that of the teacher. A clever device sometimes employed in composition work of an original nature is that of giving the class a list of words in the foreign language which of themselves suggest the plot of a theme or original story. Even such a small list as the following has brought forth surprising compositions: *John, Mary, vacation, railroad station, accident, hospital, nurse, marriage*. Human nature loves to experience the unexpected, and the dénouement in such cases is frequently thrilling and quite novel. The spirit of competition also enters here, and the majority of the class strive to present the most unexpected development in the chain of events. The correction of such themes can be done as usual, and the pupils do not feel that the work has been a task in the same way that formal themes are. A great handicap in most language classics is the small amount of time that can be devoted to composition and a discussion of the work performed. If sufficient time can be given to informal composition remarkable can be the results. I have a class at the present time in Spanish composition and conversation. Once a week two members of the class deliver a twenty-minute talk on a subject chosen and prepared in advance by the speaker. The topics are either specific or of general interest to all. I realize that this type of work can become extremely perfunctory, but I believe that a little effort on the teacher's part will place the class in a favorable frame of mind and prevent it from falling into a state of lethargy while the speakers are performing. This year the members of the class as a whole are grading each performer, and at the end of the year a vote will be taken to determine which of the young men and which of the young ladies have merited first place. As one result of this arrangement competition is keen and even the poor student is not a discredit to the class. One feels convinced that general pride in scholarship has not vanished from the land. After each talk has been given a short time is devoted to a discussion of linguistic errors committed by the speaker. And the students make excellent critics. Invariably they note all errors of agreement between noun and adjective, and subject and verb, errors in pronunciation, wrong use

of words (not all to be sure), and occasionally some have called attention to misstatements of facts in the remarks of the speaker. The whole makes a most stimulating medium for both composition and conversation, and when the talk is delivered from memory it combines the advantages of composition and memory work.

In the foregoing rambling remarks I have endeavored to call attention to the following points: Formal composition serves a definite purpose which is of a necessity very limited. Its most satisfactory place is in the elementary classes where it serves as a tangible check on the pupil's progress. Later in the study of a foreign language informal composition, both oral and written, combined with a sane use of classics in English for translation or paraphrase, serve to encourage the student to express ideas by means of idiomatic word groups exactly as is done in English instead of by means of word for word translation. The ability so to handle a language is essential before it becomes possible to divorce it from English. The possibilities which informal composition offers are numerous and varied, thereby enabling the alert teacher to apply a stimulus which is psychologically essential during the acquisition of any branch of knowledge.

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## MADRID COMO CENTRO ARTÍSTICO

La historia de Madrid, hoy día la capital y corte de España, comienza con la historia de la reconquista de la España musulmana, pero su desarrollo, que, recibiendo en el reinado de Carlos III su mayor impulso, ha hecho a Madrid no solamente el centro administrativo de España, sino que también su centro intelectual y artístico, fué verdaderamente iniciado por los primeros reyes de la España unida; por consiguiente es una de las más jóvenes de las grandes ciudades españolas.

En el siglo décimo una fortaleza, llamada Majerit, fué levantada por los reyes moros de Toledo para la defensa de su reino contra las excursiones de los reyes leoneses, que en aquel siglo llegaban hasta las puertas de Toledo. En una de estas excursiones, don Ramiro II, el poderoso rey de León, llegó a tomar a esta fortaleza musulmana, pero la abandonó después de destruirla. Fué reedificada inmediatamente después por el califa Abderramán de Córdoba, pero después de la muerte de Almanzor, el último rey poderoso de los moros, y después de la división del califato en los reinos de Taifas, Alfonso VI de Castilla, habiendo reunido los reinos de su padre Fernando I lajo su poder, tomó a Madrid en el año 1083. Como Alfonso VI convirtió la mezquita árabe en una iglesia cristiana, y como el alcázar moro ocupaba el local que hoy día ocupa el palacio real, ya no queda nada del arte árabe en Madrid. Durante los siglos restantes de la reconquista, se menciona a Madrid pocas veces en la historia, y su desarrollo posterior se debe a los reyes de la España unida, como antes hemos dicho. Sigamos ahora con el desarrollo artístico que ha tenido Madrid y que la ha hecho uno de los primeros centros de arte del mundo.

Cuando pasaron por Madrid los Reyes Católicos, asistieron a la misa en la Capilla del Obispo, tal vez el edificio más antiguo que se conserva hoy día en Madrid. Esta capilla fué construida sobre el cementerio en que fué enterrado San Isidro Labrador. El retablo y las tallas de las puertas de esta capilla son obras de Francisco Giralte. Dentro de esta capilla hay dos ejemplos magníficos del estilo plateresco: un sepulcro del Obispo Gutiérrez y otro de don Francisco de Vargas.

Durante el reinado de Carlos V, que desde su trono español, gobernó a casi todo el mundo conocido, fué iniciada la construcción

de la catedral de San Jerónimo el Real, que fué restaurada en el reinado de Alfonso XII; por consiguiente es un ejemplo no muy bueno del gótico florido. Cuando Carlos V llevó preso a Francisco I de Francia, después de la batalla de Pavía, a la Torre de Lujanes de Madrid, tenía Madrid solamente tres mil habitantes. Sin embargo treinta años después, cuando Felipe II declaró a Madrid la única corte, tenía ya treinta mil habitantes. En el reinado de Felipe II fué construído sobre el Manzanares el puente de Segovia, la más importante de las construcciones escorialenses de Madrid. Su arquitecto fué Juan de Herrera que también fué el arquitecto más importante del Escorial. Felipe II fué el que verdaderamente inició el desarrollo artístico de Madrid, y después cada rey sucesivo ha añadido progresivamente algún monumento a ese desarrollo.

En el reinado de Felipe III fué restaurada la iglesia de San Andrés. No se sabe cuando fué fundada, pero cierto es que en su cementerio fué enterrado San Isidro Labrador en 1330. Durante los reinados de Felipe IV y de Carlos II, los últimos reyes de la casa de Austria, entró en España el estilo churrigueresco. En esta época fué construído sobre el Manzanares, el puente de Toledo, que tiene una decoración barroca muy interesante. Estos últimos reyes de la casa de Austria tenían su palacio donde hoy día existe el Parque del Buen Retiro, y hoy día el edificio restante del antiguo palacio, el Casón de Felipe Cuarto, reformado para su actual destino, sirve para el Museo de Reproducciones Artísticas. Contiene una colección de reproducciones de las obras de arte antiguas y modernas más sobresalientes. Son principalmente reproducciones de obras escultóricas clásicas. El techo del salón principal está decorado con frescos alegóricos de Luca Giordano, el artista más notable del Escorial, que representan el origen de la Orden del Toisón de Oro.

Con Felipe V comienza la dinastía de los Borbones. La obra sobresaliente de su reinado es el principio de la construcción del Palacio Real de Madrid, que fué terminado por Carlos III. El arquitecto más importante de este famoso palacio fué Saqueti, un italiano. En su obra pictórica trabajaron Mengs y Tiépolo, dos de los mejores artistas de su tiempo, el primero sajón y el segundo veneciano, y dos discípulos de éstos, Bayeu y Maella, al lado de los cuales se educó en la pintura Goya. El palacio es uno de los más imponentes de Europa. Consta de cuatro pisos terminados en una cornisa y balustrada generales. El patio central está rodeado de un pórtico y

galera con nueve arcos en cada lado, y tiene cuatro estatuas, de Arcadio, Honorio, Trajano y Teodosio, en sus cuatros ángulos. La escalera principal tiene balustradas de mármol. Hay treinta bóvedas principales en el palacio y todas ellas tienen frescos pintados por los célebres artistas traídos a España por Carlos III. El salón del trono, el más precioso del palacio, tiene una bóveda pintada por Tiépolo, que representa la monarquía Española asistida por las virtudes y rodeada de sus Estados.

En el siglo diez y ocho Carlos III salió de Nápoles para ser rey de España y trajo consigo a muchos artistas italianos. En su reinado se empezó una reacción neo-clásica, de la cual se hallan muchos ejemplos en Madrid, pues a Carlos III debe Madrid muchos de sus mejores edificios y monumentos. Una construcción notable de este período es la catedral de San Francisco el Grande, aunque su decoración interior es obra de pintores modernos del tiempo de Alfonso XII. La riqueza principal de esta catedral está en las pinturas y fríscos de los artistas contemporáneos, Plasencia, Domínguez, Martínez Cubells, Jover y Ferrant, y Moreno Carbonero. También hay un "San Francisco" por Goya. Además hay cuadros antiguos de Bayeu, del Bosco, de Pacheco, de Rizzi, de Giordano, de Zurbarán y de Sánchez Coello en el coro y en la sacristía. De las dos puertas notables de Madrid, una, la de Alcalá, fué construída en este reinado y la otra fué comenzada. La puerta de Alcalá es obra del arquitecto Sabatini. Consiste en un cuerpo con cinco entradas, y éstas con arcos de medio punto; su decorado consiste en diez columnas estriadas con capiteles jónicos, sobre las cuales está el cornisamento. La otra puerta, la de Toledo, que fué terminada en el reinado de Fernando VII, consta de un cuerpo con dos puertas laterales rectangulares y una central con un arco de medio punto. También está adornada de columnas estriadas, y sobre el ático hay un grupo escultórico.

La obra sobresaliente, sin embargo del reinado de Carlos III, fué la fundación del Museo del Prado. En su reinado, fué iniciada por el famoso arquitecto Villanueva la construcción del edificio del actual Museo del Prado. Este edificio fué primeramente destinado para Museo de Ciencias Naturales, pero Fernando VII, al terminarlo abandonó el plan primero y en 1819 se abrió al público como Museo de Pinturas. Como Fernando VII reunió para este Museo todas las pinturas de sus palacios, menos las del Escorial y de muchos monasterios, y como desde 1870 ha sido propiedad del gobierno, que

ha podido llevar muchos cuadros más al Museo, el Museo del Prado es hoy en día el mejor Museo de Pinturas del mundo. Contiene más de dos mil seiscientos cuadros. El tesoro principal del Museo consiste en obras maestras de los maestros antiguos, y en particular en las obras de la escuela de Madrid. De Velázquez, el fundador de la escuela de Madrid, están reunidos aquí más de sesenta de sus mejores obras. De sus obras maestras solamente faltan: el "Papa Inocente X," que está en el Palazzo Doria de Roma y la "Venus" que está en el Royal Art Gallery de Londres. Velázquez está representado aquí en todas sus edades y en todas sus fases de pintor, desde su incomparable "Adoración de los Reyes Magos" hasta sus "Hilanderas".

Velázquez sobresale por la gran claridad de sus colores y por su castizo realismo español, y tenía tanta facilidad en pintar problemas de luz en sus pinturas que no ha tenido par en el mundo del arte pictórico. De sus pinturas sobresalientes podemos citar "La Fragua de Vulcano," "Las Lanzas," "Las Meninas," y "Las Hilanderas."

Del gran maestro sevillano, Murillo, este Museo tiene casi cincuenta cuadros y, aunque bellísimos, son inferiores a sus obras maestras que hay en Sevilla. De Ribera hay un salón de cuadros espléndidos. Este pintor buscaba sobre todo la realidad y de esto tenemos magníficos ejemplos en sus obras "San Pedro" y "San Francisco." Las obras del extraordinario pintor, Domenico Theotocópuli, llamado El Greco, que están reunidas aquí, son también numerosas y notables. Sus dos obras maestras, sin embargo, "El Entierro del Conde de Orgaz," y "San Mauricio" no están aquí. La primera está en la iglesia de Santo Tomé en Toledo y la segunda está en el Escorial. De sus cuadros del Museo del Prado, su "Bautismo" es de los mejores. Zurbarán está también bien representado en este Museo. Pintaba especialmente para monjes en conventos y su "Visión de San Pedro" es uno de los mejores ejemplos de su arte religioso. Otros grandes pintores españoles, como Goya, Claudio Coello, Juanes, Moro, y Cano, están también representados aquí, y obras de otros pintores de segunda categoría abundan.

La colección de cuadros de las varias escuelas italianas es también notabilísima. El cuadro más antiguo del Museo es "La Anunciación" de Fra Angélico, de la escuela toscana. Otra cuadro viejo de gran valor es "El Tránsito de la Virgen," de Mantegna, de la primera escuela veneciana. Del gran triunvirato de pintores italianos, Leonardo da Vinci, Miguel Ángel, y Rafael, sólo Rafael está bien

representado. Hay diez cuadros notables suyos, entre los cuales se encuentran, "A Pasma di Sicilia," "La Virgen de la Rosa," otra "del Pez," "La Sagrada Familia del Cordero," y "La Sagrada Familia de la Perla." Discípulos de estos tres pintores, Sebastiano del Piombo, Andrea del Sarto, y Correggio también están representados. Sus imitadores españoles fueron Juan de Juanes, Morales, y Correa, de quienes hay también buenos ejemplos en este Museo. "La Cena" de Juan de Juanes es uno de los mas notables. La parte más interesante, sin embargo, de la sección italiana es la que está representada por la escuela veneciana, que en el siglo XVI estaba romanizándose. Hay un cuadro magnífico en este Museo de Correggio, y Tiziano, que pintó para Carlos V y para los duques de Venecia, está representado por más de cuarenta cuadros. De los venecianos posteriores, Veronés, Tintoretto y Tiepolo, este Museo tiene una colección admirable.

De la escuela primitiva flamenca hay cuadros buenos de Van der Weyden, de Petrus Cristus y de otros y la escuela holandesa primitiva está representada por el Bosco. Los maestros posteriores de estas dos escuelas tienen obras numerosas aquí. De Rubens hay más de sesenta ejemplos, y de Van Dyck hay más de veinte. De Jordaens está su obra maestra, su "Sagrada Familia." De la escuela holandesa, hay sólo un cuadro, pero es uno de los mejores del Museo, "La Reina Artemisa" de Rembrandt.

La escuela alemana está representada por Dürer, de quien hay un auto-retrato y sus famosos cuadros "Adán" y "Eva."

La escuela francesa está representada en el Museo del Prado mejor que en cualquier otro Museo fuera del Louvre. Hay aquí ejemplos de Poussin y dos de gran valor de Watteau. Además hay muchos otros cuadros de pintores franceses inferiores.

Esta rápida y breve enumeración no da ni la menor idea de la riqueza de este Museo. Hay numerosos cuadros de pintores de segunda categoría, especialmente de los artistas de la escuela neapolitana del siglo diez y siete. Hay también una sección dedicada a la escultura en este Museo. Hay varios ejemplos de escultura griega; y una colección de las obras de Pompeyo Leoni.

Como hemos dicho antes este Museo no tiene igual en el mundo en cuanto a pinturas. Sin embargo, por falta de un edificio grandioso como el que tiene el Louvre, no estamos dispuestos a creer que es el primer centro de pinturas del mundo y que supera a todos los otros Museos de pinturas que antes habíamos visto. La mayor parte de



la gente del mundo tiene que ser influida por las apariencias exteriores de una cosa para poder comprender y apreciar su verdadero mérito. Esto ocurre con el Museo del Prado. Mientras que no tenga este Museo un edificio amplio y grandioso, nunca logrará en el mundo del arte el aprecio que merece. Hoy día estamos dispuestos a considerar el Museo del Louvre el primer centro de arte del mundo porque tiene un edificio grandioso y porque tiene una de las mejores colecciones de escultura del mundo. La sección dedicada a pinturas es grande, pero al examinarla es fácil comprender que esta gran colección es por la mayor parte compuesta de obras de segundo orden, y que en obras maestras no puede compararse con la del Museo del Prado. Con mucha razón ha declarado Don José María Salaverría en el A B C del día cuatro de Agosto de 1923:

"Si nuestro Museo de Pinturas estuviese instalado en un edificio tan apto y grandioso como éste (el Museo del Louvre) ¿qué cosa tan soberbia, tan inigualable no sería? Los españoles le debemos a la Monarquía la colección de cuadros que hace a Madrid famoso en el mundo; los franceses le adeudan a sus Reyes ese palacio magnífico que no tiene par en la tierra. No es posible improvisar un edificio como el que los Reyes de Francia fueron levantando en la ribera del Sena. Pero es realizable la construcción de un palacio de arquitectura suntuariamente discreto en cuya distribución de salas y secciones se obedeciese al criterio más racional posible y se imitasen los modelos mejores que existen en la materia."

"Entonces nuestro museo sería una cosa única en el mundo. Lucirían en su verdadero valor nuestros numerosos y magistrales primitivos; adquirirían enorme realce nuestros italianos; saldría Rubens con su pompa y Tiziano con sus soberbias obras maestras; resaltarían lo que deben nuestros pintores llamados de segundo orden, y los grandes españoles, los Ribera, "Greco" Velázquez, Goya, etc., tendrían cada uno grandes y bien acondicionadas salas. Conmueve el pensar lo que sería en un museo de tal especie la sala de Velázquez; lo que sería la colección completa de Goya, con sus cuadros, sus retratos, sus cartones, sus dibujos, sus fantasías . . . lo que se podía hacer con Zurbarán, el inmenso, si a título de interinidad se reunieran los cuadros que hay en los Museos provinciales de Sevilla y Cádiz y en el Monasterio de Guadalupe."

"Un Museo así ortorgaría a Madrid la cualidad de ser la primera metrópoli de arte del mundo."

Pasemos adelante.

En el reinado de Fernando VII, fué fundado un Museo de Artillería, que desde 1841 ha ocupado una parte del antiguo Palacio del Buen Retiro, que construyeron, como antes hemos dicho, los últimos reyes de la casa de Austria. Una rápida enumeración no puede dar ni una idea aproximada de los tesoros de este Museo ni es necesaria aquí, aunque es uno de los muchos Museos que hay en Madrid que no tienen rivales en el mundo. Cabría hablar aquí, tal vez, del Museo de Artillería, pero éste, como el de Ciencias Naturales y otros que podríamos mencionar, pertenece no ya al campo del arte sino al de la ciencia.

En el reinado de Isabel II fue comenzada la construcción del Palacio de la Biblioteca y Museos Nacionales, uno de los edificios más importantes de Madrid. El arquitecto fue Jareño; y el frontón sobre la fachada principal es obra de Querol. En la escalera principal tiene estatuas de San Isidro, de Alfonso el Sabio, de Luis Vives, de Lope, de Nebrija y de Cervantes. Cuando se da uno cuenta de que hay más de ciento sesenta salas en este edificio, se puede comprender su magnitud. En este palacio están la Biblioteca Nacional, el Museo Arqueológico, el Archivo Histórico Nacional, y el Museo de Arte Moderno.

La Biblioteca Nacional fue fundada por Felipe V y ahora contiene más de seiscientos cincuenta mil volúmenes. Entre las secciones más interesantes figuran la de Manuscritos y la de Bellas Artes, donde hay grabados y dibujos de gran valor. Además hay otra sección independiente llamada Archivo Histórico Nacional que contiene doscientos mil documentos reunidos de los monasterios suprimidos, entre ellos códices antiguos, como el de Justiniano del siglo VIII, documentos de la Inquisición, la documentación de todas las Ordenes militares y otros. Todos los volúmenes de la biblioteca no están en este edificio por falta de espacio y están guardados en otro sitio. En otra parte de este palacio esta el Museo Arqueológico que encierra secciones de antigüedades prehistóricas de la Edad Media y de la Edad Moderna, de Numismática y de Etnografía.

El Museo de Arte Moderno está instalado también, como ya queda dicho, en este edificio. Contiene las obras de pintores contemporáneos, entre los cuales podríamos citar a Rosales, Pradilla, Plasencia, Moreno Carbonero, Fortuny, Zuloaga, Vicente López y Madrazo. Este Museo esta aumentando su riqueza anualmente, pues

compra los cuadros más sobresalientes de todas las exposiciones de pinturas de España, y es uno de los más notables de Madrid. También hay en todos los salones obras escultóricas modernas.

En el reinado de Alfonso XII fue construido el edificio del Museo de la Real Armería, que fué fundada por Carlos V. Está reunida aquí la mejor colección de armas del mundo. Entre las cosas más notables que se conservan aquí se encuentran las armas de Carlos V, dos pavese del los siglos XII, y XIII, pendones y banderas de Carlos V, pendones de Felipe II, las armas de Felipe el Hermoso, las armas de Ali Pasha, el almirante de la flota turca de la batalla de Lepanto, la bandera de don Juan de Austria, cuatro o seis espadas consagradas dadas a los reyes de España por el Papa, la espada de Cortés, y otra del duque de Wellington, las espuelas de San Fernando y muchas otras cosas. El Museo está decorado con tapices de las batallas del Arquiduque Alberto y con otros de la Tapicería Real.

Hemos tratado de seguir el desarrollo artístico de Madrid, para dar una idea de su gran valor artístico. Hemos hallado tres Museos en Madrid que no tienen rivales en sus campos respectivos: el Museo de Pinturas, el de Artillería y la Real Armería. Sin embargo ninguno de éstos tiene la fama que merece. El Museo del Louvre tiene una colección superior de obras escultóricas, pero tiene una colección de pinturas muy inferior a la del Prado. Sin embargo por la reunión de las dos colecciones en un edificio grandioso se considera el mejor Museo de Pinturas y de Escultura del mundo. Está probado de esta manera que un edificio grandioso influye bastante en hacer famoso a un museo de segundo orden. El Museo del Prado también prueba que un edificio malo puede ser motivo para no apreciar justamente el verdadero valor de un Museo. Si todo esto es verdad, ¿por qué no construye España un edificio amplio y grandioso como el que pide Salaverría, en el artículo que hemos citado? Si la reunión de un Museo mediocre y otro magnífico en un edificio amplio ha hecho a París famoso en el mundo, ¿qué haría para Madrid la reunión de tres Museos insuperables en un edificio nuevo y amplio? Sería, por cierto, *la primera metrópoli de arte del mundo*.

Se ha dicho que España es la patria de todos. Por eso tal vez los españoles han sabido recoger el arte nacional y extranjero, desarrollarlo y hacerlo suyo. A nadie debe extrañar, por consiguiente, que españoles hayan sido tantas de las figuras grandes del arte en todas sus manifestaciones: en la música artistas como Victoria,

Vicente Martín, Eslava, y Granados; en la escultura escultores como Montañés, Berruguete y Benlliure; en la arquitectura artistas de la fama de Herrera, Ribera, Ventura Rodríguez, Villanueva, y Juan Madrazo; en la literatura genios como Lope, Cervantes, Calderón, Galdós y Benavente; en la pintura maestros de fama mundial como Velázquez, Murillo, Ribera, Goya, José Madrazo, Rosales, Plasencia, Zuloaga, Sorolla y Pinazo Martínez.

Reunido todo el arte que España contiene en un edificio como sugiere el autor que ya hemos citado, haría seguramente de Madrid el centro artístico más importante y más majestuoso de todo el mundo.

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## BLASCO IBÁÑEZ AND ZOLA

No man in the field of contemporary Spanish literature has come before the American public with greater prominence than Vicente Blasco Ibáñez. Our leading magazines have published reviews of his work and in many such articles Blasco Ibáñez has been arbitrarily identified as the "Spanish Zola." This has arisen, no doubt, from a certain frankness in Blasco's manner of giving unpleasant details; but a comparative study of the two reveals fundamental differences in their artistic conceptions as well as in their naturalistic technique.

As disciples of naturalism, Zola and Blasco both devote themselves to portraying society and the controlling forces of the social organism—tradition, prejudice, capitalistic oppression, etc. Thus, we have *La Terre* and *La barraca* presenting a parallel picture of the peasant class. *L'Assommoir* depicts the seething life of the substrata of Paris; *La horda* reveals the condition of the submerged classes of Madrid. *La bodega* also has one point in common with *L'Assommoir*, which is the thesis against alcoholism. In *El Intruso* there is one chapter which contains in a condensed form an account of the miners' life which *Germinal* describes at length. The battle of the Marne in *Los cuatro jinetes del apocalipsis* corresponds in many ways to the battle of Sedan in *La Débâcle*. In the production of both there is a subordination of plot to the description of the milieu. This likeness of subject matter must naturally give rise to many similarities, but it is interesting to notice the difference in the manner of description.

Zola filled many pages of his novels with detailed description. The physical characteristics of each person mentioned must be definitely stated—hair, eyes, complexion, stature, clothing, etc. The appearance and arrangement of furniture in a room, the number of rooms in a lodging—all had to be set down. Nor did technical processes escape him; he gloried in describing them in minutest detail. Furthermore, since Zola's idiosyncrasy was his determination to make his novels scientific, he borrowed not only the method of the medical profession but also the subject matter, his avowed purpose in the Rougon Macquart series being to show all the maladies and abnormalities resulting from an inherited neurosis. Consequently, his books are filled with descriptions of physical

processes, normal and abnormal, which had never before appeared in a novel. Sixteen pages of *L'Assommoir* are devoted to the horrors of Coupeau's death by delirium tremens. In *La Débâcle* Zola dwells upon the operations of the army surgeon. *La Terre* leaves nothing in the whole category of animal processes to the imagination; nor is there a scene sufficiently vile or disgusting to escape his pen. Even in commonplace matters, he is unnecessarily exact, as, for example, in describing the life of the Maheu family in *Germinal* he tells about the process each goes through during his bath. To most people the procedure of a bath is sufficiently familiar to allow such particulars to be omitted without injuring the realism of the story.

Zola adds to his effect by writing in the language of the people. He does not insert it in the conversation of his characters to add local color, but uses it consistently throughout. The language of the lower classes is no doubt filled with obscenities and Zola omits none. The choice of words is effective in never allowing the reader to forget in what atmosphere the action develops but the very insistence is tedious.

Blasco's manner of description differs from the French novelist's in that it is more impressionistic. Although he gives details, he does not stop with every person or thing mentioned to tell all of its specific qualities. The introduction of each character is accompanied by a word, a phrase, or a sentence to give an idea of his physical appearance as well as his relation to the action. Often he presents features which are significant because they are indicative of the inner man as well as of his external appearance. It is not that Blasco has not many pages of description—often of extraneous matter, such as the gypsies in *La horda*, whose life and customs have no relation to the story—but he does not dwell with such minuteness upon a single object. This difference is easily explicable by Blasco's method of production. In contrast to Zola's great mass of preliminary notes, Blasco had no record whatever. His keen power of observation was accompanied by a memory which always retained the salient features. But since no memory could hold as many specific details as could a notebook, there is a greater tendency to record the sensation produced, rather than the mere outward aspect of an object. This strengthens, rather than weakens, the power of his description, for the subjective element helps the reader to visualize the scene more completely.

Blasco does not attempt to use the exact language of the people. When the terminology of a certain region is individual, he is naturalistic to the extent of employing these specific terms as far as possible, but the coarse colloquialisms, never.

In addition to the choice of vocabulary, the type of details described marks a striking difference. Many scenes in the Spanish novels are unpleasantly realistic—they make us shudder, but our sense of propriety is not outraged. Nothing, for example, could be more repulsive than the sight of the body of the new-born babe which Tonet had thrown into the lake in *Cañas y barro*, but it is not obscene. It is not that Blasco does not approach the sensual or the erotic. *Entre naranjos* and *Mare nostrum* furnish notable examples of this quality; but his descriptions have the thrill of passion, the carnal pleasure of mutual love. The love element is lacking in Zola, leaving the human being an animal whose instincts are aroused by the presence of an individual of the other sex. Blasco is more voluptuous—Zola more animalistic.

There are features of their description which are alike. One of these is the extensive use of simile and metaphor. Another, the appeal to the senses other than sight. We not only see an object—we feel it, hear it, smell it. Especially is this last sense prominent. Zola accompanies all of his darkest scenes with fitting odors—the dark, dank smell of an old tenement, the asphyxiating odor of decaying flesh in *La Débâcle*. Permeating the atmosphere of *Cañas y barro* is the viscous, fishy smell of the *Albufera*.

If we compare the manner in which each achieves the "illusion of reality" we see that Zola's method is photographic. His enumeration of minute details produces a very complete picture, the only danger being that it conveys a blurred impression. In life our perception of objects is in terms of general effect, hence, a writer of this type must arrange his material in such a way that we may visualize it. In Blasco's production there are admirable descriptions, but a certain looseness in organization diminishes the effect of a vivid representation of life. Sometimes it is propaganda which disturbs the impression, sometimes the presentation is not sufficiently distinct. In the case of Zola, the question is one of accumulative effect; in Blasco, of the intensity of the original impression.

Another phase upon which comparison may be based is the way in which their novels are constructed. Zola is primarily concerned

with a social group which, considered as a whole, overshadows the importance of the individual. But since an impersonal multitude is too unwieldy, Zola's portrayal is from the personal point of view. Through the eyes and experience of a given number of the Rougon Macquart family, the milieu and characters involved in the book are introduced. Then he individualizes as many people as types are needed to give a clear idea of the community. Thus, around the Rougon Macquart under discussion, swarms the life of some social group, which is the real protagonist. This manner of description from the personal viewpoint has great power if a character has a real purpose in the story.

Since the desire of the naturalists is that their novels may have the semblance of bits of human history, one finds a series of related episodes rather than a complex plot. There need not be a climax or dénouement. The line fluctuates with alternate hope and despair, fortune and misfortune, and in Zola the general slope of every line seems to be downward, leaving at the end a feeling of the futility of human endeavor. A force often predominating over the course of events is an inanimate object personified, which is symbolic of the central thought. In *L'Assommoir*, for example, the distillery spreads the malicious influence of alcohol, insidiously leading those weak by nature or discouraged by misfortune to inevitable ruin. This symbolic element serves to unite the whole into a powerful ensemble.

Blasco begins with the presentation of three or four characters taken from the center of the action which is to follow. The scene is long enough to give the setting and the nature of the main characters. The events in this chapter are often episodic, having no place in the plot. After this, Blasco reverts, usually one or two generations, and begins the story. He individualizes fewer characters than Zola, so that the social group which constitutes the background, although a definite entity, is incomplete and therefore indistinct. This method has a double effect. It centers more attention upon the leading characters but the setting is more vague. He, too, has the episodic type of plot, but often introduces propaganda to such an extent that he seems to be carried away by the idea and to forget that he is writing a novel instead of a social thesis. There is often a lack of proportion and coördination due, without doubt, to his habit of writing rapidly.



The range of characters which Zola creates is not extended. A monotonous undercurrent of bestiality is ever present, tingeing the better characters with grossness and turning the worst ones into the most consummate of human brutes. They are uniformly simple in psychology, being motivated by a single idea, a single passion, and their aim in life is to satisfy this idea or passion. Since his thesis was physiological, the most common inciting agent is that of the two physical hungers, special emphasis being placed upon sexual desire. Thus, Zola's characters are individuals from whose natures have been taken psychological complexity and spirituality and who, handicapped by unconquerable hereditary weaknesses, struggle in a grim and dreary fight against the blind forces of their environment. There are no great contrasts of strength and weakness, but rather a monotony of little souls and torpid minds.

Blasco Ibañez excels in the portrayal of virile manhood. It seems, indeed, that by a projection of his own dynamic personality he creates the characters of iron will, his fighters who struggle against great odds. That they must succumb in the end is a reflection of Blasco's own philosophy. Progress is slow and the efforts of one man are unavailing against age-old powers. Therefore the end of life should be action for its own sake and not for the work achieved. In contrast to these weaklings such as Tonet (*Cañas y barro*), Juanito (*Arroz y tartana*) and the contrast and interplay of these two types heighten the effect of reality. Although Blasco, too, shows a simplicity in psychological motivation, he does not carry it to the point of making the physiological govern the psychological as Zola tried to do. There is great inequality in Blasco's character portrayal, but the characters of outstanding personality tend to overbalance the effect of the weak and colorless.

A charge which is commonly brought against the naturalists and against Zola, above all, is that their novels are immoral on account of the unconventional topics which are freely discussed. Emilia Pardo Bazán devotes a chapter of *La cuestión palpitante* to the discussion of this point and there makes a necessary distinction which the majority of readers are prone to overlook. The essentially immoral is only that which incites to vice, while that which offends us by lack of delicacy or non-conformity to social usage may be gross or revolting but not inconsistent with real morality. The immorality of the naturalist is not, therefore, the obvious excess of crude details,

but the fatalism, the exaggerated determinism which permeates their production. The reader feels the emptiness of life when man is bereft of all superiority over nature and left to cynical and supine endurance and, instead of being spurred on to further effort, is lead to a pessimistic resignation. In Blasco, tragedy comes often from existing social conditions which the individual alone is powerless to change but which will yield to the attempts of the mass. The despotic force of heredity and the innate baseness of human beings which work the tragedies of Zola are far more hopeless than the evils of society which may be ameliorated by general effort. It is to this effort that Blasco wished to stir the people. His regard for personal happiness is negligible, and for that reason, his books assume a fatalistic aspect. There is much insistence upon a need of exertion, which is deeply moral. To be sure, this is not always the case, for we have characters such as Batiste in *La barraca* who stands as a dark figure whom destiny pursues, regardless of his determination to succeed. The fatalistic element in Blasco is more varying than in Zola and his novels are consistently more hopeful only in his higher conception of human life. When the conquering forces have a recognizable cause, they may be opposed and ultimately overcome. But when they are within the man himself, there is no power which can change them; then is resignation the only open course.

This aspect of morality shows some difference, if not a great one, between Zola and Blasco; but in respect to the common interpretation of morality—grossness—the divergence is marked. Although it was in a spirit of scientific investigation that Zola spread before the reader an array of pornographic details which purported to be entirely true to nature, the dirtiness and obscenity are unfit for artistic purposes. One may accuse Blasco of being plain spoken or indelicate in his novels, but rarely of being gross or vulgar. Certain books contain passages which are, in their sensual suggestiveness, worse, perhaps than Zola's open display of all which society ordinarily reserves for individual privacy, but he does not insist upon tainting every scene with coarseness. His books are rugged and the colors are strong, but indecency does not clog the vivid portrayal of life.

There is no doubt that Zola had a great influence upon Blasco Ibáñez, especially in his earlier works; but, having received suggestions, Blasco did not give them forth in the same form. Rather did

he assimilate them, then express them, modified by his own personality, augmented by his individual concepts and experiences, and made thoroughly Spanish. The interpretation of human psychology, the type of characters selected and certain aesthetic touches could belong to no one but Blasco. The relation, therefore, of Blasco Ibáñez to Zola is not that of an imitator, but of one of a common school of literature and only in so far as he portrays sections of Spanish life which correspond to the French scenes presented by Zola, can he justly be called the "Spanish Zola."

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## WHY EL GRAN GALEOTO?

"*El drama empieza! . . . Ya tiene título . . . EL GRAN GALEOTO!*" cries Ernesto, enthusiastically inspired with the idea of his play; and joyfully conscious of having selected a significant title he begins to write feverishly.

For some time Echegaray's masterpiece has been a favorite among students of recent Spanish literature, and it has been a subject of much discussion, but to the casual reader the title means little. He may read in the editor's introduction or notes that the *Galeoto* of the play represents calumny; if he knows his Dante he will recall the word in the fifth canto of the *Inferno*, where Francesca attributes her sin with Paolo to the book they were reading. These are her words: *Galeotto fu 'l libro e chi lo scrisse*. But few students have had before them sufficient material to enable them to grasp the real significance of the word *Galeoto* in Echegaray's play.

Some of the older commentators of the *Divina Commedia* supply the information that the book these two lovers were reading was a story of the amours of Lancelot and Guinevere, which, they say, was known at Dante's time by the title *Galeotto* (the Italian form of Gallehault, which in its turn is the name under which the Galahad of the Arthurian Romances figures in the Norman-French variations of the legends).<sup>1</sup> This idea, which has led many readers of the *Inferno* to infer that *Galeotto* was the name of the book and that *Galeotto* was the name of its author, is probably due to the fact that the particular section of the Romance which deals with Gallehault was sometimes called by his name (e. g. in the MS. Brit. Mus. *Harl.*: 6341 the colophon to this section runs, *Cy fine Gallehoz, 'Here ends Gallehault'*).<sup>2</sup> Those who still hold to this notion of Gallehault as the author of this Romance will search in vain to find any authorship attributed to him.

It is evident that Echegaray was able to see beyond this and recognized a different meaning for *Galeotto*; otherwise the word would have had no significance as the title of his great work. In the play proper the word is mentioned many times<sup>3</sup> with an import which is by no means insignificant of a more than superficial understanding

<sup>1</sup> *Heroes and Heroines of Fiction*, page 116. Walsh. J. B. Lippincott & Co., Philadelphia, 1915.

<sup>2</sup> Toynbee's *Dante Dictionary*, pages 257-8. Clarendon Press, Oxford, 1898.

<sup>3</sup> cf. Act II, Scene V, where it appears seven times.

of the term. In his interpretation of *Galeotto* Echegaray is in accord with the Dante commentators of fairly late date who are, almost unanimously, agreed that Francesca in uttering her speech meant that the book and its author played the role of pander or go-between. So, by her statement, *Galeotto fu 'l libro e chi lo scrisse*, she means "a pander was the book and a pander was the author." The term now functions in the Italian vocabulary as a synonym for intermediary or go-between in illicit love affairs, the very interpretation given to *Galeotto* by the great Spanish dramatist, for he has Ernesto, in discussing the word, tell us,

... en amores, *el tercero*  
puede llamarse por mote,  
y con verdad, *el Galeoto*."<sup>4</sup>

As before intimated the use of the term as the title for his play was suggested to Echegaray by its appearance in the fifth canto of the *Inferno*. There it has reference to the relations of Galahad with Lancelot and Guinevere, as told in the Romances of the Round Table, with which Dante was familiar in the original Old French, the "Lingua Oil."<sup>5</sup> Tozier, in his *English Commentary on Dante's Divina Commedia*,<sup>6</sup> tells us that this particular Romance of the love of Lancelot for Queen Guinevere was a favorite at the time of Dante, and it is entirely plausible that the term *Galeotto* had come, even before the time of the great Florentine poet, to bear its present meaning.<sup>7</sup>

But now a question logically arises: *How* did the fair name of Sir Galahad come to be used as a synonym for intermediary of illicit loves? The reader of Malory recalls no Galahad acting in this capacity.

The reason is that Malory (the source of popular acquaintance with the Round Table stories) slurs over the history of Lancelot's early relationship with King Arthur, and the Galahad with whom we have to deal, although he appears from time to time, plays no part. His figure, along with numerous other Galahads,<sup>8</sup> serves only to perplex. The various Galahads which appear in the Arthurian Romances are not one knight, but different characters that figure in the

<sup>4</sup> Act II, Scene V: In love affairs the third party may truly be called Galeoto by way of pseudonym.

<sup>5</sup> See note 2.

<sup>6</sup> cf. page 31, Clarendon Press, Oxford, 1901.

<sup>7</sup> See note 1.

<sup>8</sup> Galahalt, Gallehault, Galihut, Gallihodin, Galihud, Galihod, and others.

tales, whose different names, however, are simply different renderings of one, namely, Galahad. The Galahad of the Holy Grail, Lancelot's son, is the one of popular familiarity and is oftenest designated as Galahad or Galahalt. But it is another knight, known as a Gallehault or Galehout, who gave rise to the sense of *Galeotto* as used by Dante,<sup>7</sup> and is the one who is originally responsible for the title of Eche-garay's famous drama. Toynbee in commenting on this matter<sup>8</sup> warns us that Gallehault is not to be confounded with Galahad of the Grail. The reference by Dante is to the rôle played by the former in the love of Lancelot and Guinevere. It was Gallehault who, being intimate with Lancelot, arranged a secret meeting between him and Guinevere and in the course of this induced the Queen to kiss the Knight. To him is assigned a different parentage<sup>9</sup> than to the Galahad of Holy Grail fame. Some authorities maintain that these two Galahads were at first but one knight, namely, the knight of the Holy Grail, and M. Gaston Paris regards Gallehault as a comparatively late invention.<sup>10</sup> This Gallehault was "one of the characters in the Old French Romance of 'Lancelot du Lac'; he was 'Roy d'outre les marches' and made war upon King Arthur, but by the intervention of Lancelot he was induced to come to terms."<sup>11</sup> After the peace pact between him and Arthur he went to reside at the latter's court, where a warm friendship sprang up with Lancelot, who entrusted him with the secret of his love for Guinevere. The latter being enamoured of Lancelot allowed herself to be persuaded to meet the Knight privately. The meeting was arranged entirely through the agency of Gallehault, who in the course of the love tryst urged Guinevere to give Lancelot a kiss.<sup>12</sup>

<sup>7</sup> It is probable that Boccaccio also knew Galeotto in this same sense, for the name occurs in the colophon of the older editions of the *Decameron* (*Il libro chiamato Decameron cognominato Principe Galeotto*) as a probable indication of the contents. See note 2.

<sup>8</sup> See note 2.

<sup>9</sup> He was the son of Sir Brenor and a lord of the country of Surluse. Professor Rhys says this region is probably to be identified with the Scilly Isles, or the Sorlingues as they are called in French. *The Arthurian Legend*, Clarendon Press, Oxford, 1891, page 353.

<sup>10</sup> Romania, xii, page 487.

<sup>11</sup> See note 2.

<sup>12</sup> Vida D. Scudder has discussed convincingly the manner in which Lancelot came to be the passionate lover of the Queen, in spite of the difference of their ages. *The Morte Darthur and its Sources*, E. P. Dutton & Co., N. Y., 1921, page 214.

The Romance tells us that one of the Queen's companions, Dame Malehaut, was also in love with Lancelot and, being present at the secret meeting between Guinevere and the Knight, on perceiving that her mistress became familiar with Lancelot, coughed. This incident in connection with the cough is again referred to by Dante,<sup>15</sup> and the fact that the circumstance of the cough has been omitted in the printed editions of the 'Lancelot' has, according to Toynbee, led commentators to suppose that the version of the Romance known to Dante had been lost. In 1886, however, this scholar published<sup>16</sup> an account of the interview in the original Old French,<sup>17</sup> which, as has been stated, was the form with which Dante was familiar.

The following is an account of the incident taken from Mr. Toynbee's printed version.<sup>18</sup>

'Einsint aloit Galehout a son compaignon au main et au soir, et a chascune foiz qu'il revenoit li demandoit la roine qu'il avoit trouvé. Et la nuit revint Galehout lá où il soloit. Et l'endemain leva bien matin, et revint a son compaignon et si li dist: "Il n'i a plus, car hui on cest jor covient que la roine vos voie." — "Sire, por Deu fetes issi que nulle reins ne le sache, fors vos et li, . . ." — "Or n'aiez garde," fet Galehout, "car ge en penserai molt bien." Atant prent de lui congîé . . . Lors revient Galehout au tref lo roi. Et la roine li demande: "Quex noveles?" — "Dame," fet il, "beles assez; venuz est la flor des chevaliers del monde." — "Et Dex," fet ele, "coment le verrai gie? Car ge le voil veoir en tal maniere que nus ne lo sache fors lui et moi et vos; . . ." "Dame," fet il, "vos le verroiz encor anuit, et si vos dirai coment." . . .'

The secret interview is arranged by Gallehault to take place in

<sup>15</sup> Par. xvi. 13-15, *quella che tossio AL primo fallo scritto di Ginevra*.

<sup>16</sup> *In Report V of the American Dante Society*.

<sup>17</sup> From MS. Brit. Mus. Lansd. 757.

<sup>18</sup> "So Gallehault went to his companion in the morning and in the evening, and each time that he returned the Queen asked him what he had learned. And at night Gallehault returned to the place where he was wont to be. And the next day he arose early and returned to his companion and said to him: "There is no other way, for it is necessary that the Queen see you this very day."—"Sire, pray arrange it so that no one know of it except you and her. . . ."—"Now, worry not," said Gallehault, "for I will think much on it." Then he takes leave of him. . . . Then Gallehault returns to the King's lodging. And the Queen asks him: "What news?"—"Madam," said Gallehault, "fine enough; the flower of chivalry is come."—"And pray," said she, "how shall I see him? For I wish to see him in such a manner that it be known to none except to him, and you, and me. . . ."—"Madam," said he, "you will see him enough tonight, and I shall tell you how . . ."

a nearby forest and thither he is accompanied by the Queen and her companion, Lady Malehaut, with their ladies in waiting. Lancelot arrives at the trysting place escorted by Gallehault's steward and his own cavaliers, and is soon engaged with Guinevere. During the course of the interview Lady Malehaut, who is also in love with Lancelot, becomes restless on perceiving the familiarity of the two lovers and coughs as a warning." Some moments later Gallehault, seeing that things are not going as well as he might wish, comes to the aid of his friend."

"Dame," fet Galehout, "donc le besiez par commencement d'amour veraie."—"Del besier," fet ele, "ne voi ge ore ne leu ne tens, mes ne dotez mie que ge ausi volonteive n'en soie comme il seroit; . . . s'il velt ge le beseré mout volontiers." Et il en est si liez et si esbahiz que il ne puet respondre mot fors tant solement: "Dame, granz merciz."—"Ha! Dame," fet Galehout, "del suen voloir ne dotez vos ja, qu'il i est toz; et si sachiez bien que ja rien nule ne s'en apercevra, car nos nos traïrons tuit tros ensemble autresi comme se nos conseillions."—"De coi me feroie ge prier," fet ele, "plus le voil ge que vos ne il." Lors se traient tuit troi ensemble et font semblant de consillier. Et la reine voit bien que li chevaliers n'on ose plus fere, si le prent par le menton et le bese<sup>21</sup> voiant Galehout assez longuement, si que la dame de Maloaut sot de voir que il la baisoit . . . . Einsi fu fez li premiers acointemenz del chevalier et de la reine par Galehout.'

Here we have the Galeotto of Dante, Galahad playing the rôle of pander; not the pure-souled Galahad of the Holy Grail, but the sincere friend of Lancelot, who, through his conduct on this occasion, won for *Galeotto*, even before Dante's time, the ill-fame which now

<sup>20</sup> This is the incident referred to again by Dante: Par xvi. 14.

<sup>21</sup> "Madam," said Gallehault, "then kiss him by way of beginning a true love."—"For kissing," said she, "I see not now the place nor the time, but doubt not that I am as willing for it as he; . . . if he wishes I will kiss him very willingly." And he (Lancelot) is so joyous and embarrassed that he can answer only: "Madam, great thanks."—"Ha! Madam," said Gallehault, "doubt not his willingness, for he is greatly in favor of it; and know well that none will notice it, for we will make as if we were taking counsel together."—"Why should I be coaxed," said she, "I wish it more than you or he." Then all three made as if they were taking counsel. And the Queen sees well that the Knight dares not do more, so she takes him by the chin and kisses him for some time in Gallehault's presence, so that the Lady of Malehaut was aware that he kissed her. Thus was arranged the first meeting of the Knight and the Queen by Gallehault.

<sup>22</sup> Inferno v. 134.



surrounds the name, and gave to Echegaray the means of saying something which he would have found himself troubled to say in so many words in his own tongue. This story it is that Francesca has in mind as being the go-between and the instigator of her love with Paolo.

It is entirely creditable to believe that Echegaray, whose *Gran Galeoto* saw the light in 1881, was familiar with the relations of Gallehault to Lancelot and Guinevere, in spite of the fact that all available information points to Paget Toynbee's version of the incident as being the first printed in modern times. In Act II, Scene V, Ernesto says:

De la reina y Lanzarote  
fué Galeoto el medianero.<sup>22</sup>

This certainly shows some knowledge of the rôle played by Gallehault, and indicates that he must have known the manner in which *Galeotto* came to have its perverted meaning. A question arises: *How* did Echegaray know of the incident of Gallehault?<sup>23</sup> Was it through some printed version unknown to us, or was it through familiarity with the Old French manuscript? At any rate it is evident that he did not make the mistake of some of the older commentators of Dante, but recognized the term in Francesca's speech as not specifying the book which she and Paolo were reading, but naming the rôle played by the book and its author in the instigation of their illicit love.

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<sup>22</sup> Gallehault was the intermediary of Lancelot and the Queen.

<sup>23</sup> A number of interesting questions have suggested themselves, among others: Who was responsible for *Principe Galeotto* as a title for Boccaccio's *Decameron*? See note 9.

## SEVILLE AND HER UNIVERSITY

(Paper given before the College Club, Cleveland, Nov. 10, 1923.)

I cannot resist the temptation to preface what I have to say about Seville and our University life there by sketching first some of our other delightful experiences in Spain. We swam in La Concha, the bay at San Sebastián on the northern coast which is the summer resort for aristocratic Spain, including their Majesties. We saw the sun rise over the Guadarrama Mts. and rode through vineyards and olive groves, and across arid La Mancha, which with its windmills was immortalized in "Don Quijote." In Huelva we attended the festival commemorating Columbus' sailing from Palos, August 3. In Granada we read from the Spanish version of Irving, his description of the Court of Lindaraja of the Alhambra, while we sat at the base of the alabaster fountain in that very court. We heard the canons of the Christian church chanting in the Mosque of Córdoba. We joined the busy crowd at the Puerta del Sol in Madrid and stood before Velázquez' "Meninas" in the Prado Museum. On St. Lawrence's Day we went to the Escorial. The Escorial is the great church and tomb of kings built by Philip II and dedicated to St. Lawrence. We looked down from the heights of Toledo into the valley of the Tajo. From Segovia we motored to La Granja, the Spanish Versailles. At Salamanca we stood in the classroom of Fray Luis de Leon, famous poet, priest, and teacher at that University. In Burgos we watched the Papamoscas, or Fly-catcher, as it is called, strike six o'clock. It is the famous clock in the corner of the Cathedral, and the little chap who opens his mouth at each stroke is as grotesque as the Cathedral itself is beautiful and inspiring. We saw the Basque game of ball in a frontón at Pamplona, and visited the museum of Sarasate, the great Spanish violinist. In Zaragoza we saw a long line of faithful souls waiting to kiss the Pilarica, the little golden Virgen del Pilar, which the people of Aragón worship almost more than God. Tarragona gave us a view of the sea from old Roman walls. In Barcelona we listened to the Catalan dialect and saw hints of the labor unrest and lawlessness in the marching somatenes. The somatenes are the guard of business men who relieve the police at night.

The month which we spent in Seville was little enough, but happily we were able to glimpse nearly every phase of its life. Seville

is the city of which the Spaniards say: "He who has not seen Seville has not seen a marvel." The English people call it Seville.

Spain has 13 large divisions or regions, and 49 provinces. Seville, on the Guadalquivir, is the capital of the province of Seville, one of the eight which compose Andalucía. It was probably founded by the Phoenicians, and was certainly occupied by the Romans, who left at Italica, only six miles away, the ruins of a great colosseum. During the Moorish occupancy, it was a rival of Córdoba as a cultural center, but the different character of the cities is seen in the words attributed to an ancient scholar: "When a learned man dies at Seville, his library is sent to be sold at Córdoba, but when a musician dies at Córdoba, his instruments must be disposed of at Seville." After more than 500 years, the city was liberated from the Moors by Saint Ferdinand, the Alcázar becoming the palace of Christian rulers, and the Mosque, a Christian church. The Alcázar and the Giralda, or bell tower of the Mosque still stand, beautiful specimens of Moorish architecture. The Alcázar is perhaps more beautiful than the Alhambra but has had no Irving to call the world's attention to it—only a Cleveland apartment house advertiser.

The very form of the city itself is a constant reminder of Moorish days. It is quite impossible to exaggerate the narrowness of the streets—built in that way to keep out the sun. Even the narrowness does not always suffice, and over some they spread large canvases from side to side. Seville has been called by one writer the frying pan of Europe, and indeed we did sizzle there in July. The summer heat accounts for the unusual arrangement of the houses. The rooms on the second floor simply duplicate those on the first. There is a dining room, kitchen, and bedrooms on each floor. In winter the family live on the second floor, and in summer, on the first.

We trudged along over the hot cobblestones, dodging on to a door-ledge whenever an automobile, a carriage, a donkey, or a herd of goats wanted the right of way. In the barrio of Santa Cruz, the oldest section of the city, the streets are little else than stone passage-ways. From the azotea or flat roof of a Sevillian home one looks out upon a sea of white stucco, with almost no green. I remember gazing for some time and discovering one lone palm. There are no yards or courts at all except the beautiful inner patio which is the heart of the Sevillian home. Seen from the top of the Giralda, the city is a veritable crazy quilt of perfectly aimless, zig-zag, helter-skelter, streets. The first early morning sound is that of water being

thrown out by servants on both sides of the street. They clean it almost as if it were a part of the house itself. So in form it is still a Moorish city with a Moorish tower overtopping it all.

Then it is fascinating to recall that to Seville came Christopher Columbus back from his first voyage, on Palm Sunday, 1493; that the city was the headquarters for transatlantic trade after that time; that Magellan embarked there for his voyage around the world; that Pizarro came back there from the New World. This is the Seville of historical associations—but there is also the Seville of literary associations, of art, of religious traditions, the Seville of romance, of gaiety, as well as scholastic Seville, seat of a university.

The greatest name in Seville's literary annals is Cervantes, who for a time was tax collector there. On many buildings there are stone tablets saying that on this site was the house referred to in one of his short stories. In Sierpes street, the principal business street of the city, where every hour is like a fair, such a mark shows the site of the prison where the author was once confined. The plays of Lope de Rueda, father of Spanish drama, were acted in the streets of Seville. One night when walking through a street near Teodosia, where we lived, our attention was called to the house where Fernan Caballero, the Spanish George Eliot, died. Herrera, lyric poet, and Bécquer, Spain's popular modern poet, were Sevillans.

The Seville of art is far famed. In fact, I discovered that when I mentioned Seville as my destination—in France or anywhere—people immediately assumed I was an art student. Seville contributed Spain's two greatest artists—Velázquez and Murillo, besides Pacheco, father-in-law of Velázquez, and Martínez-Montañés, sculptor.

When I speak of the Seville of religion, I mean Seville, sometimes called the Spanish Rome, possessor of beautiful churches and beautiful religious traditions. All its other churches are secondary of course to the Cathedral, the third cathedral in the world, and the largest Gothic Cathedral. I have stood twice in St. Peter's, have seen Cologne, and visited poor stricken Rheims just last summer, but for beauty of simplicity and dignity, I loved more than all, the interior of the Cathedral of Seville, and the exterior of Burgos Cathedral. I attended mass in Seville, sitting before the high altar and near the tomb of Columbus—which represents a bier borne by four figures—León, Castilla, Aragón, and Navarra. They say it was the ambition of the Cathedral's builders to erect such a huge and splendid temple that succeeding generations of men would say they were mad.

Another manifestation of Seville's deep religious fervor, other than the architectural, is the religious procession. The most famous occur in Holy Week and attract thousands of visitors, but I was fortunate enough to see one on the eve of Santa Ana in Triana, the gypsy section, on the opposite side of the river. From early evening there had been a *verbena*, which means a kind of street fair, with lottery booths, dancing, decorated balconies, myriads of colored lights, fireworks, etc. At 2 a. m. skyrockets heralded the coming of the Virgin. I shall not forget her appearance in a blize of lights in the portal of the church of San Jacinto—a full Sevillian moon throwing into beautiful relief the church, and a cross in the churchyard. The figure of the Virgin is carried by some thirty men. They are concealed beneath the velvet hangings of the huge platform, which is covered with flowers and lighted candles. The Virgin's long robe is afire with jewels. And this procession is but a suggestion of what the richer parishes and brotherhoods offer in April. Then the favorite Virgin is the *Macarena* and the favorite Christ, *Nuestro Señor del Gran Poder*. They sing couplets or *saetas* to the Virgin, and the enthusiasm of the common people mounts to such a pitch that there are extravagant demonstrations and much rivalry between the brotherhoods. They told me a story of one of the bearers in such a procession, who, heated with the wine that he was given each time the procession halted, terminated his compliments to the Virgin by throwing a whole glass of wine, staining her robe, and making a long period of penitence necessary for himself.

The devotion of the people is evidenced everywhere. Seville is a city of tile. There are tile factories, and homes and public buildings abound in it. In the patio of the home where I lived, there was a mural picture of the Virgin, in blue tile, before which a light constantly burned. It is true, however, everywhere in Spain, that women are more devout than the men, who are frequently indifferent and inclined toward atheism.

The Seville of romance is that which appeals to one most, and it certainly comes more nearly than any other city to living up to one's expectations. Practically all the women—of all ranks of society—still wear on the streets and in the church, the comb and graceful black veil, not, however, the *mantilla*, which is larger and more elaborate and is reserved now for bullfights and other special occasions. The *mantón de Manila*, or large silk shawl, is worn chiefly for dancing. Some of the men still wear the broad-brimmed Anda-

lusian hats, and trousers with belts at a curious altitude—a survival, they say, of the days when they wore the sash.

A sereno still carries his mammoth bunch of keys to all the houses on the street, and admits us when we return in the early morning hours. (Every one in Seville in the summer returns in the early morning hours, for the whole city sleeps in the afternoon; dinner time is 8:30 or 9; after which people enjoy the open air movies, or the theaters, promenade, drive, and breathe in the wonderful coolness till after midnight.) Arriving home, some one claps his hands. It resounds up the narrow street, and the sereno comes to admit us.

And in Seville, lovers still talk to their sweethearts through the *reja* or iron grating. We saw them—patiently lolling there and talking to a personage within, not visible to us. The Sevillian father of today does not really believe in it, but does not defy the customs of his community, and Sevillian custom only admits the young man to chat with the young lady inside the home, when he has become an avowed candidate for the lady's hand. I knew the daughter of a Sevillian coffee importer, who had recently married an Englishman. The Englishman had had to talk through the *reja*. But I am glad to have seen Seville now, for it certainly is to be doubted whether in another decade so many of the old customs will remain.

Seville has been made the scene of three operas—*The Barber of Seville*, *Don Giovanni*, and *Carmen*. The *Carmens* are gone. Formerly, they told me, the street in front of the tobacco factory was literally filled with men waiting to see the girls come out at closing time. Now machinery is used, and no girls are being hired. Only those who have been there for years—old women—are still retained. The street is empty.

It must not be forgotten that Seville is the cradle of bullfighting—the Alma Mater of bullfighters, it has been called. We saw one legitimate bullfight on St. James' Day—a national holiday—and later, one of the comic ones which have recently become popular. In the latter a bull is killed, but it is a young weak one, and the matador is dressed like Charlie Chaplin and goes through all kinds of Chaplinesque performances, letting the bull throw him a few feet, then jumping to his feet, and walking off while adjusting his derby. In fact, the affair is called a *charlotada*, from *Charlot*, their name for Charlie. This kind of thing may kill the serious fight. Not long ago there was a real issue. The regular fighters walked out, as

it were, refusing to fight in a ring that permitted the charlotadas, but the people clamored for the comic fight, and they continue. As a matter of fact many agencies are at work to end bullfighting. One is the interest in football, spelled f-u-t-b-o-l in Spain. I saw more children playing at football than at bullfighting. And the people who are really interested in the bullfight—(many of the best people are not at all, and never attend)—the real fans are bewailing the fact that there are no great bullfight stars today to succeed Belmonte and Joselito. Meanwhile the crowd is cheering Charlie's derby in the bullring.

Seville is the city famed for its beautiful women, but we remembered Irving's advice not to expect a perfect beauty to be staring us in the face at every turn. We did marvel, not only in Seville, but all over Spain, at the handsome little children. They are little men and little women more than children, but nearly every one is handsome.

If Seville did not measure up to our anticipations, it was in the matter of flowers and green, and of music. Just since returning, I read one author's words: "The air is laden with the scent of the orange: The sound of the guitar and castanets is heard continually in the narrow streets." Now in the streets—I hate to confess it—we heard every day hurdy-gurdies playing fox trots. We did hear some exceptional guitar playing—by Habichuelas, wizard of the strings, the best guitar player of Seville, but that was at a birthday party in the home of a Sevillian doctor. Of the orange scented air, one fault-finding American, more bent on seeking out Spain's squalor than being charmed by her spell, said, after one or two days in Seville: "I have seen little, but smelled much." Also of the streets: "By their smells ye shall know them"—but, well, he did not refer to orange blossoms.

They told us it was not the season for green and flowers, but surely even in the spring they must be concentrated, for flowers cannot grow out of pavement. But there are the plazas, the Alcazar Gardens, the Murillo Gardens, and María Luisa Park, which the American Consul called the most beautiful park in Europe. We had tea with him, there the first Sunday we were in Seville. But for those of us who had known the beauty of the tropics in Porto Rico, Southern Spain in summer was just a *bit* disappointing, especially around Seville. Granada and its view of the Sierra Nevada is more lovely.

The summer drought in southern Spain must be hard for any vegetation to survive. Seville goes almost waterless, though I believe plans are on foot to remedy the situation. We arrived after a hot, dusty trip from the French border only to discover we must retire bathless. And in a household where there were four members of the family, two servants, two Spanish aviators, two wine merchants, and five American girls, there was but water enough for one bath a day, and that at a specified hour. The hotels have better accommodations, but even so a bath costs more than a bottle of wine. At the given hour in the day when the water comes, the poor fill up pails and buckets. But withal, it is worth living a life of sponge baths, just to ride along by the Gualalquivir in the evening, and see the moon above the Cathedral.

All Spain yields Seville the palm for gaiety. We were sometimes inclined to doubt the justice of it—when, for example we were being entertained in the Fiestas Colombinas in Huelva, or when we heard several hundred people in the Café de Ambos Mundos of Zaragoza singing “Venga Alegria” (Come, Happiness). Seville is a city of wealth, and there is not perhaps the democratic merry-making to be found in smaller places. The real season is the spring and Fair time. The center of the night life is the café. Men in Spain practically never take coffee at home. They go immediately after dinner to take coffee in the café, and that is where bullfighters are discussed and cabinets overturned. Then there are the clubs. Wherever there was dancing, we were surprised to find the one step and fox trot danced exactly as it is here. Only at the verbenas and in the theatres did we see the sevillanas, characteristic Andalusian dances. At the clubs we noticed the long pauses between dances, which seemed to us a decided absence of animation. The explanation suggested was this: the Spanish girl has so little opportunity to meet and talk to young men, that the dance is more important for its conversational interludes than for the paso doble (one step).

I have already mentioned the open air movies. One does not pay for a movie in Seville. He pays for the refreshments and the movie is thrown in.

Thus you see our University life occupied but a part of our Sevillian days. The whole city of Seville was a classroom for American students of Spanish. The consul believes there is less English spoken in Seville than in any other city of its size in the world. We saw no such signs as I remember in one Paris store: “English spoke



here." The whole American colony consisted of the consul, vice consul, and a woman whose daughter does historical work there. Some were away at the shore, but so few Americans go there (except at Fair time and Holy Week) that they did not even recognize us as North Americans. When making remarks to us on the street, as the low class do in Spain, it was always: "Long live France, or Germany, or England."

During the morning and late afternoon hours, we attended lectures in the University, on the literature, history, commercial geography, and art of Spain, and with Dr. Murillo, art critic, studied at first hand the masterpieces in Seville's churches, galleries, and private homes. The University is one of the ten in Spain today, the others being Barcelona, Granada, Madrid, Santiago, Valencia, Zaragoza, Oviedo, Valladolid, and Salamanca. It has the colleges or faculties of Natural Sciences, Philosophy, Medicine, and Law. It was neither the oldest university in Spain nor the foremost (which of course was Salamanca). Alfonso the Learned, founded the school about 1250—(think, two hundred years before we were discovered). It became a university in 1502, and the present buildings, originally a Jesuit college, were built before 1600, possibly from designs by Herrera, great Spanish architect.

Great names are among those who have taught and studied at Seville. Antonio de Lebrija, the Erasmus of Spain, called the greatest of Spanish humanists, after ten years in Italy, came back and lectured at Seville. Arnold de Vilanova and Raymond Lull, great chemist and physicist of Spain, and Blanco White, English author and clergyman, studied there. And to think that it was this summer our privilege to loiter around its patios, climb to the top of its ancient tower, and listen to lectures in those aulas or classrooms. There was a curious mingling of the modern with the ancient—electric wires strung along old, old walls. Several of the lecture rooms, like many rooms in hotels and private homes in Spain, had no windows at all. The auditorium abounded in mustiness, oil paintings, and red plush.

We had the real spirit of the Spanish university, with no adulteration. It could not have any, for it was the first time in its history that it had offered a summer session intended for foreign students. Even then there were almost as many Spaniards hearing the lectures and going on the excursions as there were Americans. Of the Americans there were six teachers, several men from Georgetown

University preparing for the consular service, also the consul and vice consul of Seville.

If we were late, which we usually were, for our siesta we found all too short, we were met by the bedeles, who ushered us to the very door of the class room. There was a regular swarm of them, there being, in Spain always, several people to do what, it seems, might be done by one.

If we were on time, and chatting in the patio, gathered around the statue of Maese Rodrigo, the professor himself often invited us to the classroom with the words: "Cuando Vds. quieran." (When you wish.) It would be dangerous to try that on American students in our schools. I should be afraid they would never wish to begin. There are no clocks in the university class rooms, but when the hour is up, the bedel comes to the door and says: "Es la hora." Sometimes the lecturer heeds, and sometimes not.

Professors in Spanish universities have to pass competitive examinations for their chairs. Politics sometimes removes the Deans. The director of our summer session, Dr. Hazañas, was formerly the university head, but politics had caused a change. Unamuno, called Spain's greatest thinker today, has been removed as head of the university of Salamanca, just within the last few weeks. University professors are usually men of wealth who do not look upon their position as a means of gaining a livelihood. They receive the degree of Bachiller which is little more than our high school diploma here, then the degree of Licenciado, and then of Doctor.

Of course practical education is less stressed than here, but young men in Spanish universities are versed in the fine arts till their glibness with architectural terms is positively embarrassing for a Yankee. And they are grounded in universal history and geography. Whenever I said Cleveland, or Cle-ve-land, as they call it, they answered immediately with Lake Erie, or the Ohio River, which relatively, of course, is near.

The university men we met—not only in Seville, but in Huelva, Madrid, and Salamanca, are earnest, ambitious, keen thinking young men. They admire Alfonso. They attend five o'clock teas, an institution popularized by their English queen, but they say that the 20th century is indeed late for a monarchy. They love Spain but want to see America. I never realized it more than in Salamanca when one university student—then doing the obligatory military service—changed his uniform for civilian clothes and with his cap

pulled down over his eyes to avoid recognition—hurried down to the train, almost ready to pull out, just to see us, for we were Americans. His friends had accompanied us about Salamanca in the afternoon. I believe there is something of the dreamer and explorer in all of them. I could almost agree with some of the Spaniards that Columbus was one of them, not an Italian.

Higher education is open to women and there is an incipient feminist movement in Spain but I did not happen to talk with anyone about it.

There is much that might be told concerning our entertainment in Sevillian homes, people whom we came to know there, the theatres, the motorists, shopping, and a dozen themes—but I will just express the hope in closing that some of us may visit the Exposition in Seville. They have already built a number of beautiful buildings for it and hope to have them ready by 1926.

Never shall I forget the spell of that first evening as our carriage went clattering through the narrow streets, nor our poignant regret as the train for Granada, a month later, showed us the Giralda becoming smaller and smaller and then disappearing, as we left behind us Seville and all her associations with the past, her interesting present, and promise for the future.

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## THE WRITTEN ASSIGNMENT IN SPANISH

The attempt made by many teachers to warn students that Spanish is not an easy language to master is a mistake because in doing so the teacher does away with an advantage in his own favor. The idea that Spanish is easy—erroneous as it is—creates a mental state which gives self-confidence to the student. It is well known that man will undertake more willingly that which he thinks he is able to do than any other task which offers the least doubt of realization. It has been said that such an attitude on the part of the student leads to carelessness, slovenly work, and to lack of attention. While this remark is correct, it is the duty of the teacher or instructor to devise ways and means by which the slovenly and careless tendencies of the students may be corrected.

One of the ways by which I have succeeded in correcting the attitude of the pupils is by insisting in neat, carefully-written work—whether this work be written at home or in the classroom. A few students at the beginning of each quarter or semester have always attempted to hand in poor work, probably written while the subway, the streetcar, or a friend's automobile took them to school. Their attempts have met with the same fate: a blue penciled mark throughout the assignment and a little annotation on the left-handed corner of the paper, "No credit. Re-write."

At the beginning of the term, the class as a whole is instructed to the effect that no written work of any sort will be accepted nor credit given unless the assignment be done in the same neat and careful manner in which they would do a piece of work for an industrial or mercantile firm. The idea of working in the Spanish class just as each individual would work in an office or factory seems to bring about the desired results. First, it lifts Spanish from the list of subjects in the school curriculum and places it upon a more practical plan. The assignment is no longer school work, no longer the hated language exercise, but a sort of an imaginary professional report to be submitted to a business man, an imaginary letter to be sent to a customer. The practical value and usefulness of the daily work is thus instilled in the mind of the pupil, and every means brought into play to keep this idea alive, for it must be remembered that the average student is of the type and age when the word "culture" has still a mysterious, meaningless significance. The average student undertakes the study of Spanish—and for that matter any other modern language—either because his friend does so or because he has to satisfy a certain requirement of his college or school. Second, the student gets that subconscious feeling that his promotion depends not so much on the monthly examinations, but on the daily work. This feeling arises from the thought that the Spanish class is an industrial or commercial organization where each individual is judged from his individual efforts and where promotion is earned when services rendered are satisfactory. In appealing thus to his—the student—imagination and practical sense, the student does try hard to satisfy the call for neatness and perfection.

This insistence upon neatness and perfection did require a daily inspection of the written work of each student and caused me more than the amount of work a teacher can justly do. But finally I discovered that the student could and can be trusted with the greater part of the work. I created a system of checkers. Each student hands his written assignment to one of his classmates designated weekly or fortnightly in advance. During the stated period the checker is held responsible for the promptness, neatness, and correctness of the written work of the student assigned to him. He holds a record of his own in which are entered the time when the exercise was turned in, the numbers of mistakes, quality of work, etc. He becomes the superior who passes on the imaginary professional report or the customer who will judge the firm offering services from the letter he receives. The checker examines the neatness with which the work is done, underlines the errors when the assignment is corrected from the blackboard. He is the one who either approves or disapproves the original assignment written by the student and returns the same with the request to re-copy and give the final touches to the work before it is presented to the instructor as a finished product. It is indeed surprising to see the care and interest with which the most dull and indifferent student examines the strange paper for which he is held responsible, and still more surprising the eagerness with which every student—good and bad alike—seeks to have his original exercise and copy pass the scrutinizing eyes of his checker and obtain his final O. K.

One of the difficulties which has to be overcome at first is the fact that certain phrases or sentences admit more than one construction. This difficulty is avoided by calling attention to the various ways in which that same sentence or phrase can be translated, and by writing the different constructions on the blackboard. After a while the students themselves ask whether a construction is right or wrong and often they do so at the end of the class-meeting so that the precious forty-five or fifty minutes of the period may not be wasted.

Another difficulty to be solved is how to select the "checkers." Shall two students merely exchange papers? Indeed no, because in doing so there is liability of one of them copying the work of the other. I generally manage to have the members of the class divided so that one-fourth or one-third corrects the assignment of another fourth or third while they hand their work to the remaining fourth or third.

This checking system, besides eliminating some of the work of the teacher and forcing the student to a pleasant review—it is as it has always been, pleasant to find faults in others—creates a spirit of coöperation within the class itself. I insist that when the checker or supervising student returns the original work for final correction he explain the mistakes as best as he can, but never to allow the student to write down the corrections in his—the checker's—presence. At times it happens that such an explanation cannot be given and this is even more true when the checker is a poor student. Such an emergency brings the interested parties into a conference with the instructor. Then the grammar rule or rules are gone over together, and the checker is expected to write a few extra original sentences for practice. These

conferences are very numerous at the time when the system is put into existence, but with the progress of the class their number becomes relatively small.

This emphasis upon the written assignment brings about a closer attention on the part of the students to the subject at hand, and indirectly plays a great part on the manner in which the oral work is prepared and recited. The vocabulary becomes more effectively impressed upon the minds of the pupils; they seem to feel that idiomatic phrases as well as the verbs are essential weapons in the handling of which they must become skillful in order to succeed in their efforts toward supervising others.

And the students have not been told that Spanish is difficult; they still act under the misguided general impression that Spanish is easy; their self-confidence and belief in their ability to master the subject is still in existence; like good soldiers their morale is still as good as when they joined the class at the beginning of the term and they are still fresh, better prepared for the more difficult obstacles they will have to meet later on.

GINO V. M. DE SOLENNI

UNIVERSITY OF WASHINGTON,  
SEATTLE

## HISTORIA DE UN SONETO CUBANO

Es cosa bien curiosa que un tratado comercial que, entre paréntesis, nunca llegó a aprobarse, diera origen a varias piezas de no escaso valor literario.

Al principio fueron dos discursos parlamentarios, después un soneto de sabor clásico, más tarde una acusación de plagio, luego la polémica consiguiente — que fué comidilla por algún tiempo del cotarro literario cubano — y por último, la retractación del acusador, con la obligada apoteosis del agraviado.

Discutiase en el senado de Cuba, allá por 1903, un proyecto de tratado comercial con Inglaterra. Estando la República Cubana recién nacida, algunos senadores y políticos aprovecharon la ocasión para tratar de averiguar hasta dónde se extendía la libertad de Cuba al negociar un tratado con otra nación que no fuera los Estados Unidos. Los miembros del senado se habían dividido en dos bandos, a la cabeza de los cuales estaban dos cubanos, ilustres por más de un título: Manuel Sanguily y Antonio Sánchez de Bustamante. Como en todo cuerpo parlamentario, se discutió mucho y se discursó más, pero de todas las oraciones pronunciadas, las verdaderamente sobresalientes fueron las de Sanguily y Bustamante.

Hay que haber oído la frase rumorosa de éste y el verbo cálido de aquél para apreciar debidamente la oratoria de estas dos figuras cubanas. Basta decir que hay ritmo en el uno y fogosidad en el otro, pero que ante todo ambos son dos oradores de una sintaxis elegante, varonil, impecable.

Evidentemente ya Sanguily anticipaba el resultado de la votación contrario a su criterio. Iba a terminar su discurso, desde entonces memorable, pero le faltaba el último período, el final flamígero, tan de Sanguily, que sirviera como de corona a su oración. Y acordándose del héroe cervantino, se volvió hacia Bustamante, diciéndole: “¡Oh Caballero de la Blanca Luna! ¡Vos podréis derribarme, pero jamás me haréis confesar que no es la más hermosa dama la que yo llevo en el corazón!”

Uno o dos días más tarde, apareció en “El Mundo” de la Habana el siguiente soneto; estaba dedicado a Manuel Sanguily, y al pie había esta firma: El Bachiller Sansón Carrasco.

### LA MÁS FERMOsa

“Que siga el caballero su camino,  
agravios desfaciendo con su lanza,  
todo noble tesón al cabo alcanza  
fijar las justas leyes del Destino.

Cálate el roto yelmo de Mambrino,  
y en tu rocín glorioso altivo avanza;  
desoye al refranero Sancho Panza,  
y en tu brazo confía, y en tu sino.

No temas la esquivéz de la Fortuna.  
Si el Caballero de la Blanca Luna  
medir sus armas con las tuyas osa,

y te derriba por contraria suerte,  
de Dulcinea, en ansias de la muerte,  
di que siempre será, la más fermosa!"

Poco después publicó el "Diario de la Marina" una carta de un tal Iñigo, en la cual se decía que "La más fermosa" era un plagio de otro soneto compuesto por un poeta andaluz, Rodríguez, de nombre, si mal no recuerdo.

Y aquí fué Troya . . . literaria. El autor del soneto no era otro que Enrique Hernández Miyares, admirador de Sanguily, y poeta y distinguido crítico teatral del diario "La Discusión," en el cual usaba el seudónimo de "Hernán de Enriquez." Puesta en duda su honradez literaria, Hernández Miyares aseguraba que el soneto era original suyo, y negaba que conscientemente se hubiera inspirado en ninguna composición ajena.

La acusación de Iñigo no estaba bien ni mal documentada, le faltaban pruebas, pero tampoco las tenía el apesadumbrado poeta cubano para demostrar la paternidad del soneto. A pesar de que el acusador era poco conocido, no faltó quien diera crédito a su aseveración. Don Enrique Corzo, que a la sazón escribía en "El Comercio" una sección de crítica, tomó y mantuvo la acusación de plagio. Corzo, o "Ruy Díaz" (pues éste era su seudónimo) era un abogado español con fama de atrabilioso y mortificante. Sus ataques a Hernández Miyares hicieron que los partidarios de éste mandaran a España por una prueba irrecusable de la inocencia del bardo cubano. Y la prueba llegó en forma de una contestación del poeta español, que se suponía plagiado, en la que aseguraba que nunca había escrito un soneto igual o parecido a "La más fermosa."

Para vindicar a Hernández Miyares, sus amigos le ofrecieron un gran banquete-homenaje, el cual tuvo lugar brillantemente en el Teatro Martí de la Habana.

De Iñigo no se supo más, y en cuanto a Ruy Díaz, véase con cuánta gentileza cantó la palinodia en la siguiente donosa confesión:

#### CONFITEOR

Yo, pecador humilde, me confieso  
de haber dado por cierta una patraña,  
y perseguido con injusta saña  
al que hoy recibe de su triunfo el beso.

La coba de un guasón me sorbió el seso  
mientras no se deshizo la maraña,  
mas al cabo la luz llegó de España,  
y el cable dijo ayer: — No hay nada de eso.

La situación de Iñigo es horrorosa:  
calumniador, demente, o lo que sea,  
debe poner los pies en polvorosa.

Yo cumplo con decir al que me lea,  
que en el asunto de "La más fermosa"  
me ha tocado bailar con "la más fea".

ANTONIO J. RUBIO

BROWN UNIVERSITY



## EL DUODÉCIMO CURSO DE VERANO PARA EXTRANJEROS DEL CENTRO DE ESTUDIOS HISTÓRICOS DE MADRID

El duodécimo Curso para Extranjeros, sobre Lengua, Literatura y Arte españoles, organizado en Madrid por el Centro de Estudios Históricos en el verano de 1923 (9 de Julio al 4 de Agosto) fué un gran éxito, no sólo por las notables reformas introducidas en el programa académico, sino también por los muchos actos extraordinarios que se celebraron en honor de los estudiantes.

Al frente del Curso estuvieron D. Tomás Navarro Tomás, Director del Laboratorio de Fonética del Centro de Estudios Históricos, como presidente, y la Srta. Matilde Huici, Profesora del Instituto-Escuela, como secretaria.

Las clases se dieron en la Residencia de Estudiantes, donde gran parte de los alumnos fueron alojados. En la Residencia vivieron un buen número de profesores y estudiantes españoles que mantuvieron conversación española con los extranjeros en el comedor y fuera de las clases. Mediante un pequeño aumento en los precios de pensión, fué posible implantar muchas mejoras encaminadas a ofrecer a los visitantes un máximum de comodidad. El Director, D. Alberto Jiménez Fraud, contribuyó personalmente de modo muy eficaz al buen orden de los trabajos y a la disposición del excelente servicio que los estudiantes extranjeros encontraron en la Residencia.

La velada de inauguración se celebró el 9 de Julio con asistencia de todos los alumnos del Curso y caracterizados representantes del intelectualismo madrileño. En nombre de D. Ramón Menéndez Pidal, Presidente del Centro, leyó unas cuartillas D. Tomás Navarro Tomás, saludando a los extranjeros que asistían al Curso desde tan lejanos países. Puso de manifiesto la labor del Centro de Estudios Históricos y de la Junta para Ampliación de Estudios, que por medio de sus pensionados, de los lectores e instructores que envía a diversos centros de enseñanza, y de sus publicaciones, coopera eficazmente al intercambio de ideas y fomenta el mutuo interés en las relaciones de unos pueblos con otros. En representación de los alumnos, el Profesor John D. Fitz-Gerald de la Universidad de Illinois, agradeció, en un castellano correctísimo, la acogida tan cordial que España dispensa a los que a ella vienen a recoger algo de su espíritu y de su bello idioma. Recordó los primeros alumnos norteamericanos que vinieron, hace ya un cuarto de siglo, a la Universidad de Madrid, y la ayuda generosa, la comprensión y el estímulo que aquí encontraron para el mejor éxito de sus estudios.<sup>1</sup> Por último, el Rector de la Universidad de Madrid, D. José Rodríguez Carraco, que ostentaba la representación oficial del Gobierno español, en frases llenas de emoción y sinceridad, ponderó la importancia que para la paz de los pueblos tienen las relaciones científicas y culturales, que son las más nobles y desinteresadas. Dijo que año tras año venía saludando al puñado de entusiastas de España que asistía a estos cursos, y que año tras año venía también convenciéndose más

<sup>1</sup> El discurso entero del Profesor Fitz-Gerald fué publicado en *HISPANIA*, noviembre último, páginas 328-330.

y más del alto significado de esta embajada espiritual que se nos envía desde el otro lado de las fronteras patrias. Todos los oradores fueron muy aplaudidos.

A continuación, el ilustre poeta Juan Ramón Jiménez leyó de modo inimitable algunas de sus más bellas poesías, que fueron escuchadas con verdadero deleite e intensa emoción por la distinguida concurrencia que llenaba el salón.

Y como final del acto, el trío de los conocidos artistas Srta. Pérez y Sres. Franco y Taltavull, interpretó con gran maestría una serie de obras originales de los compositores españoles Albéniz y Granados, que fueron acogidas con grandes aplausos.

La conferencia especial de D. Ramón Menéndez Pidal fué sobre el tema *Observaciones sobre el lenguaje de Rubén Darío*. Hizo el sabio conferenciante un acabado estudio de lingüística moderna y expuso al mismo tiempo una gran cantidad de ideas originalísimas sobre la obra y la personalidad literaria del gran vate americano. Hubo otras conferencias, no anunciadas previamente en el programa<sup>1</sup>. D. Ricardo de Orueta, colaborador del Centro y eminente crítico de arte, disertó sobre *La imagen de la Piedad en la escultura española*, y D. Francisco Javier Sánchez Cantón, Subdirector del Museo del Prado, hizo una *Breve reseña histórica de la arquitectura española*. Ambas conferencias fueron ilustradas con proyecciones. El eminente poeta José Moreno Villa leyó una noche a los estudiantes varios de sus exquisitos poemas, en los jardines de la Residencia.

Las excursiones a Segovia, La Granja, Toledo y El Escorial y las visitas a museos y monumentos en Madrid, estuvieron a cargo de los conocidos expertos, D. Elías Tormo, D. Ricardo de Orueta, D. José María Florit, D. Federico Ruiz Morcuende y D. Francisco J. Sánchez Cantón. Además de las visitas anunciadas en el programa (1), los estudiantes visitaron el Palacio del Duque de Alba y el estudio del famoso escultor Mariano Benlliure, gracias a la fina atención de estos próceres. También se hicieron visitas a la Biblioteca Nacional y al Museo de Arte Moderno.

Veladas, conciertos y bailes se celebraron a menudo en obsequio de los visitantes. Durante el Curso ocurrieron varios actos extraordinarios que contribuyeron a hacer variada y agradable la vida social de los alumnos. El Excelentísimo Ayuntamiento de Madrid invitó a los estudiantes y profesores del Curso a una solemne recepción oficial en las salas consistoriales. El Alcalde, el Secretario y los Concejales dieron la bienvenida a los estudiantes en nombre de la Villa y Corte. Los representantes diplomáticos de los países extranjeros y muchas figuras eminentes en la vida pública española habían sido invitados. Los estudiantes recorrieron las diversas dependencias del Ayuntamiento. El acto finalizó con un espléndido vino de honor, donde hubo un verdadero derroche de exquisitos bocadillos.

El Cónsul americano en Madrid, Mr. Keith Merrill, y Mrs. Merrill, ofrecieron a los estudiantes del Curso un magnífico té en su residencia. Mr. y Mrs. Merrill hicieron los honores de la casa con su proverbial buen gusto, obsequiando a los extranjeros con una lucida fiesta andaluza, donde hicieron

<sup>1</sup> Véase, si se quiere, *Hispania*, VI, no. 1, February, 1923, ps. 58-64.

gala de sus habilidades varios famosos artistas del género flamenco, quienes presentaron típicos bailes españoles a los acordes de la castiza guitarra. Estuvieron presentes el Alcalde y otras autoridades locales, y muchas distinguidas personalidades de las colonias inglesa y americana de Madrid.

Al final del Curso, el Alcalde de Madrid, Sr. Ruiz Jiménez y el Secretario del Ayuntamiento, Sr. Ruano, visitaron la Residencia. El Excmo. Sr. Marqués de Palomares, del Patronato, el Excmo. Sr. Barón de Meyendorff, Presidente honorario, D. Alberto Jiménez Fraud, Presidente, todos de la Residencia; D. Tomás Navarro Tomás, Director del Curso; D. Elías Tormo, Vicerrector de la Universidad Central; Srta. Matilde Huici, Secretaria del Curso, D. Felipe Morales de Setién, muchos profesores y residentes, y los estudiantes extranjeros, recibieron a los distinguidos visitantes. Se sirvieron té, helados y refrescos.

El último día del Curso, D. Rafael Benedito, Director de las Masas Corales de Madrid (quien dió una interesantísima serie de diez conferencias sobre *Música popular española*, ilustradas con ejemplos musicales interpretados por la distinguida pianista Srta. Josefina Mayor), trajo a la Residencia un numeroso grupo de cantantes que presentaron a los estudiantes una selección de típicas canciones del folk-lore de todas las regiones españolas. Fué una fiesta simpatiquísima, que despertó gran entusiasmo entre los alumnos.

Una vez terminadas las tareas académicas del Curso, la mayoría de los estudiantes realizaron excursiones, individualmente o en grupos, por Andalucía y Cataluña, donde fueron objeto de extraordinarias atenciones por parte de las autoridades y organismos oficiales.

## UNA CARTA INTERESANTE

Consulado General De España

en

Estados Unidos de América

Nueva York

19 de Septiembre de 1923

Sr. Don Hymen Alpern,  
The Stuyvesant High School,  
345 East 15th Street,  
New York City.

Muy Señor mío:

He recibido con complacencia la revista "Encarnado y Azul" que bajo su dirección publican los estudiantes de español de la Stuyvesant High School, y he leído con interés y gratitud los juicios e impresiones que Vd. y sus discípulos dedican a la civilización pasada y presente de España.

Ha sido España a lo largo de tres siglos tan calumniada por la propaganda de gentes incapaces de comprender el idealismo de su historia, que toda tentativa de comprender y de estimar lo que hay en su patria de valioso y perdurable, es siempre sinceramente agradecida por los españoles. Esta gratitud se hace más viva cuando el acercamiento a España se expresa como Vdes. lo hacen, con inteligencia y simpatía.

Probablemente los juicios más claros que se han hecho acerca de la obra colonizadora de España en América y del trasplante realmente maravilloso de sus instituciones, de sus ideas y de su lengua en América han sido hechos por Vdes. Son Vdes. los americanos del Norte, ciudadanos de un país próspero y grande, los que sin rivalidades ni envidias tienen la mirada más clara para percibir la civilización idealista de España, é imparcialidad más serena para proclamar la verdad que han descubierto.

España ha realizado una labor de creación de pueblos y de difusión de cultura que sólo tiene igual a la de Roma. Esta labor es realmente de ayer y no hay ningún indicio de que el manantial de energía y de ideal que la realizó, se haya agotado. Persiste, en medio de las complicaciones que la transición le impone, el mismo espíritu emprendedor que hoy lleva también cada año cientos de millares de españoles a las Repúblicas de su lengua, contribuyendo con su trabajo a levantar y engrandecer aquéllas.

Le ruego a Vd. que transmita a los discípulos a su cargo el homenaje de mi simpatía y la seguridad de que España paga siempre en la misma moneda los sentimientos de amistad que se le envían y que España siente cada día mayor y más cordial admiración por todo lo que hay de actividad, de vida desbordante, de energía y también de idealismo de juventud en esta gran República que es vuestra Patria.

Suyo afectísimo S. S.

ALEJANDRO BERA.

Consul General De España.

## SEVENTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH

*Held at Earl Hall, Columbia University, New York City,  
December 31, 1923, and January 1, 1924*

### **Morning Session, December 31, at nine-thirty**

Presiding: MR. MANUEL J. ANDRADE

De Witt Clinton High School, New York  
President of the New York Chapter

Address of Welcome: MR. PHILIP M. HAYDEN

Assistant Secretary of Columbia University

Address of Welcome: PROFESSOR JOHN L. GERIG

Executive Secretary Department Romance Languages, Columbia University

Presiding: MR. C. SCOTT WILLIAMS

Hollywood High School, Hollywood, Calif.

President of the American Association of Teachers of Spanish

President's Address: *A Member of the A. A. T. S. Is a Better  
Teacher Than His Neighbor Who Is Not a Member*

Address: *Why the Disciplinary and Cultural Values of Spanish  
Should be Stressed*

PROFESSOR E. C. HILLS

University of California, Vice-President of the Association

Address: MR. WILLIAM M. BARLOW

Curtis High School, New York, ex-President of the New York Chapter

Adjournment for lunch, at Rosmond Court, 430 West 119th Street

### **Afternoon Session, at two-thirty**

Address: *Why Spanish?*

PROFESSOR ALFRED COESTER

Stanford University, Secretary-Treasurer of the Association

Address: *Copyright Relations between Spain and the United States*

PROFESSOR J. D. FITZ-GERALD

University of Illinois, ex-President of the Association

Address: *Martínez Sierra*

PROFESSOR ARTHUR L. OWEN

University of Kansas

Address: *De novelística*

PROFESSOR JOSÉ M. OSMA

University of Kansas

***Evening: New Year's Eve, at seven*****Comida y tertulia**

At Rosmond Court, 430 West 119th Street. Informal. Tickets, \$2.00, from Mr. H. Alpern, 1055 Grand Concourse. Telephone Jerome 3080.

**Discussion: *El movimiento político actual en España***

PROFESSOR M. ROMERA NAVARRO

University of Pennsylvania

Impromptu short talks by members

Music:

***Morning Session, January 1st, at ten***

Address: *Spanish Reading in Secondary Schools, 1918-1923*

PROFESSOR JOHN VAN HORNE

University of Illinois

**Business Meeting:**

Report of the Secretary-Treasurer

Reports of Committees

New Business

Election of Officers for 1924

A ballot box will be found in the rear of meeting room in Earl Hall.

Votes may be cast on either day of meeting, or votes may be sent by mail to Mr. Pedro Caballero, 1395 Fifth Ave., New York City, before December 28.

Installation of New Officers

Adjournment

**Executive Council:**

Election of editors of HISPANIA

The maximum time allotted to any address will be thirty minutes. Music and other features will be interspersed with addresses.

## REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations submits the following list of persons as nominees for the offices indicated according to the provisions of the constitution of the American Association of Teachers of Spanish:

For President for 1924—E. C. Hills, University of California, Berkeley, Calif.

For First Vice-President for 1924-1926—Lawrence A. Wilkins, Director of Modern Languages, New York City.

For Second Vice-President for 1924—E. W. Olmsted, University of Minnesota, Minneapolis, Minn., to complete unexpired term of E. C. Hills as Second Vice-President.

For Third Vice-President for 1924—Benicia Batone, East Side High School, Denver, Colo.

For Secretary-Treasurer for 1924-1925—Alfred Coester, Stanford University, Calif.

Members of Executive Council for 1924—Máximo Iturralde, New York University, New York, N. Y.; for 1924-26—C. Scott Williams, Hollywood High School, Hollywood, Calif.; E. R. Greene, Dartmouth College, Hanover, N. H.

ELIZABETH CAMPBELL,  
J. P. WICKERSHAM CRAWFORD,  
ARTHUR L. OWEN,  
MEDORA L. RAY,  
GEORGE W. H. SHIELD, *Chairman*.

## OBITUARIES

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### *PROFESSOR VENTURA FUENTES*

On September 23, occurred the death, from meningitis, of Dr. Ventura Fuentes, Associate Professor of Spanish in the College of the City of New York.

Professor Fuentes was born at Cardenas, Cuba, on September 14, 1868. Soon after his birth, his father, a Cuban patriot, was driven into exile, and his mother brought him to New York City where he was reared and educated. He graduated from the College of the City of New York in 1889 and from the medical course of the College of Physicians and Surgeons in 1892. In 1899 he gave up the practice and became tutor in Spanish at his alma mater. He became associate professor in 1917. He gave courses for teachers in the School of Education and in the evening session of the College for many years. He was of great service in developing teachers of Spanish in New York City.

In 1908 occurred the death of Mrs. Fuentes (who was Miss Mary E. Ward, daughter of Dr. O. J. Ward, a well-known physician of New York) and upon Dr. Fuentes fell the burden of bringing up two very young children. How faithfully and successfully he discharged this responsibility his intimate friends will attest.

One of the saddest incidents connected with Professor Fuentes' death was the fact that just a few days prior thereto, while he was critically ill, his only son, a student in the senior class of the College, died very suddenly. This tragic occurrence doubtless lessened his own chances for recovery.

Professor Fuentes was the author or co-author of several textbooks widely used in the teaching of Spanish in this country. He also contributed numerous articles to the Catholic Encyclopedia. He was a member of the Modern Language Association of America, of the National Geographic Society and of the Theta Delta Chi fraternity.

Members of the American Association of Teachers of Spanish recall with gratitude the participation of Professor Fuentes in the organization of their society. He was one of the first small group that met to form the local New York Association of Teachers of Spanish out of which grew the present national society. He served on different committees during the organization period. He was chairman of the committee that drew up the Constitution, and was second vice president during the years of 1918 and 1919. His counsel and his unflinching interest and enthusiasm in our early days were exceedingly helpful. That same interest and enthusiasm he maintained up to his last day.

Professor Fuentes was a man of fine character, gentle dignity and never failing courtesy. His devotion to his family was ideal and he displayed remarkable fortitude under the many trials and sorrows which were his lot in life.

In his passing the American Association of Teachers of Spanish lost a faithful charter member, an earnest fellow teacher, and one who exemplified in the highest degree the noblest traits of Spanish and of North American



culture. In him, through inheritance and through training, was fused the best of both races.

The New York chapter has passed resolutions in memorial of Professor Fuentes and have sent copies to his family and to the College he served.

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ESTANISLAO SEVERO ZEBALLOS

1854-1923

The death of Estanislao S. Zeballos at Liverpool on September 7 is a source of sorrow to his countrymen and to the many friends this statesman and scholar won abroad. His genial personality, unaffected kindness, and broad sympathies made him an outstanding figure in any group while his long association with the *Revista de Derecho* brought his name into prominence in many walks of life.

Señor Zeballos was born on July 27, 1854, in Rosario, Argentina, and received his early education in that city, coming to Buenos Aires in 1866 to continue his studies at the *Colegio Nacional* and at the University of Buenos Aires. He graduated from the law school in 1874 and thereafter devoted his attention to his profession, building up a practice which extended far beyond the bounds of the nation's capitol.

Journalism early claimed his interest also and found in him a frequent contributor to newspapers and magazines, both scientific and literary. He founded the *Revista de Derecho, Historia y Letras* in 1898 and up to the time of his death continued to be the editor of this flourishing magazine.

As a teacher he served in the *Colegio Nacional* of Buenos Aires the year of his graduation and from 1892 was prominent in the academic and administrative life of the University, being dean of the law faculty in 1918-19.

The versatility of Señor Zeballos did not permit him to limit his activities to the professions of law, education, and journalism, but drew him as well into public life. On several occasions he was deputy to the National Congress, as many more Minister of Foreign Relations, in 1890 he was director of Posts and Telegraphs, and in 1910 was appointed member of The Hague Tribunal. For two years (1893-95) he held the post of ambassador to Washington and renewed his acquaintance with the United States only last year when he lectured at the Institute of Politics at Williamstown and before the American Bar Association at Minneapolis.

In addition to numerous works on law, geography and political economy Señor Zeballos was the author of three historical novels, *La Dinastía de los Piedra*, 1884, *Painé y la Dinastía de los Zorros*, 1886, *Reimú y la Dinastía de los Pinares*, 1888. He contributed many articles of a biographical and bibliographical nature to the *Revista de Derecho* and played a large part in

the collection and annotation of the *Cancionero Popular*, published first in the *Revista* and published separately in 1905.

Señor Zeballos collected one of the best private libraries in Buenos Aires and encouraged and fostered the literary efforts of his countrymen through his magazine. His death is a genuine loss to the intellectual life of the southern capital and in him Argentina loses a patron of letters and one of her finest gentlemen.

STURGIS E. LEAVITT

UNIVERSITY OF NORTH CAROLINA







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